

Amateur Photographer

Passionate about photography since 1884

SPECIAL ISSUE

The light fantastic

How to **spot and use great
light** for incredible results

- Dawn & dusk shooting secrets
- How to improve on natural light
- Master indoor lighting techniques

Fujifilm's new nifty 50mm

Full test of short telephoto
prime for X-system

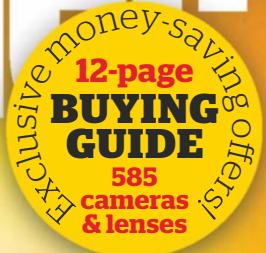
**'The monkey selfie
ruined my life...'**

...but I don't regret taking it'

David Slater's cautionary tale

Best lighting gear

An essential buyer's guide – from
household lamps to off-camera flash



APOY goes wild Your best wildlife shots could win you a Sigma 150-600mm lens

D7500

Nikon
100^(th)
anniversary



I AM CHASING MOMENTS



I AM THE NEW NIKON D7500. Don't let a great moment escape you. Equipped with a 20.9MP DX-CMOS sensor, 51-point AF and ISO 100 to 51200, the new Nikon D7500 can achieve stunning images in low light and has a continuous shooting speed of 8 fps. Wherever you move, an intuitive, tilting touch screen and slim body with deep grip offer added agility, and you can share your images in an instant to your smart device*. Alternatively, capture movies in incredibly sharp 4K UHD to relive again and again. Go chase. nikon.co.uk

*This camera's built-in Bluetooth® capability can only be used with compatible smart devices. The Nikon Snap-Bridge application must be installed on the device before it can be used with this camera. For compatibility and to download the SnapBridge application, please visit Google Play® and App Store. The BLUETOOTH® word mark and logos are registered trademarks owned by Bluetooth SIG, Inc. and Google Play® is a trademark of Google Inc.



At the heart of the image



COVER PICTURE © JOAOP SANTOS

In this issue

14 Complete guide to outdoor light

Landscape pro David Noton explains how to get the very best from light, in all its forms

19 Engineering victory

Your chance to enter The Institute of Engineering and Technology's photo competition

20 City lights

Capturing the wonders of a city at night takes patience and skill

24 APOY Round Five

This round of APOY is called Into the wild. Turn your lens to the animal world for a chance to win

28 The image maker

Tony Hurst has created many eye-catching product shots from his studio in Ireland

32 Guiding light

We go behind the scenes of a shoot by top portrait photographer Jason Lanier

38 Seeing the light

Your lighting solutions at home – from the most basic to pro kit

45 Fujinon XF 50mm f/2 R WR

Michael Topham tests this mid-telephoto prime for Fujifilm's X-series

55 Buying Guide

Our monthly camera and lens buying guide

Regulars

3 7 days

11 Inbox

22 Photo Insight

36 Evening Class

49 Accessories

51 Tech Support

82 Final Analysis



What is the one thing you need for any successful photograph? A fast, sharp lens? A full-frame sensor? No – it's good light, or to qualify that, light good

enough to deliver the photographer's intentions and do justice to the subject. Outdoor photographers know all about the benefits of shooting at the best times of day (usually dawn or dusk), but studio

photographers need to be able to master and shape artificial light, too. So this issue is dedicated to light in all its forms. As well as a comprehensive guide to making the most of glorious dawn and dusk light by David Noton, you'll find lots more, including a guide to the best lighting accessories (some of which you may own already, such as an anglepoise lamp). We hope you find this issue of AP illuminating!

Nigel Atherton, Editor

JOIN US
ONLINE



amateurphotographer.co.uk



Facebook.com/Amateurphotographer.magazine

flickr.com/groups/amateurphotographer



@AP_Magazine



amateurphotographer magazine

ONLINE PICTURE OF THE WEEK



© DAVID QUEENAN

Wildflowers in Bo'ness

by David Queenan

Nikon D610, 14-24mm, 1/60sec at f/16, ISO 100, flash

This image was uploaded to our Twitter page using the hashtag #appicoftheweek. 'It was taken on the foreshore at Bo'ness [Borrowstounness] where some new wildflower meadows have been planted out over the last couple of years,' says David. 'I used my Nikon D610 and 14-24mm lens at its

widest setting and put my tripod down as low as it would go. I set the camera to manual and underexposed the image, taking test shots until I achieved a dark and moody sky. I used a remote Nikon SB-900 flash, handheld off-camera, and just experimented until I was happy with the result.'

PermaJet
PROFESSIONAL INKJET MEDIA



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

IMAGES MAY BE USED FOR PROMOTIONAL PURPOSES ONLY AND IN SOLE MEDIA

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 53.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 53.

*PLEASE ALLOW UP TO 12 DAYS FOR DELIVERY

NEWS ROUND-UP

The week in brief, edited by Liam Clifford and Hollie Latham Hucke

Datacolor Spyder5ELITE+ upgrade offer

Colour management solutions company Datacolor is offering all display calibration owners the chance to upgrade to Spyder5ELITE+, the company's ultimate display calibration device and software, for a fraction of the price. Until 31 August users can save £130 on the package, which will also include a 90-day Adobe Creative Cloud Photography Plan membership. See www.datacolor.com/promo/crossgrade15.



Campaign to recreate legendary Glaukar 3.1



In 1910 lens maker Emil Busch pioneered one of the most important lenses of its time, the Glaukar f/3.1. Photographers Benedikt Ernst and Firat Bagdu have launched a Kickstarter campaign to bring the Glaukar 97mm f/3.1 into the modern age. See kickstarter.com.

Jessops opens in York

Jessops has opened its doors to a new store in York, its 58th since it was bought out of administration by *Dragons' Den* tycoon Peter Jones. The new location provides specialist kit, a Jessops Academy, cleaning and maintenance services, photo lab, rental and photography workshops.



New Tenba Roadie Collection



Following the success of its original Roadie range of bags, Tenba has launched an updated and remodelled Tenba Roadie Collection, featuring five rolling bags across the new series. Sizes vary within the range and the bags can accommodate several camera bodies, lenses and laptops up to, and including, 17in. See www.tenba.com for more information.

New auction house

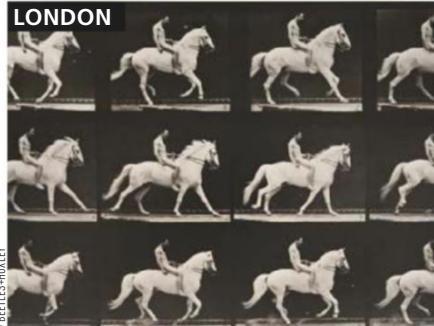
Flints Auctioneers specialise in cameras and photography equipment, scientific instruments and early technology. It will hold four Fine sales and three Collectors' sales (for more affordable pieces) annually at the Stoke Newington West Reservoir Centre in London. Visit www.flintsauctions.com.



© HARRY REISON

GET UP & GO

LONDON



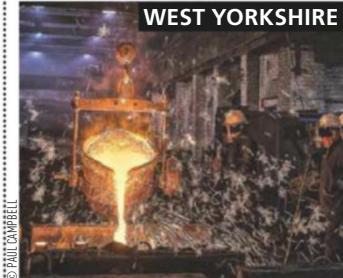
Eadweard Muybridge

This exhibition, on show at Beetles + Huxley, will showcase 65 collotype prints made by the Eadweard Muybridge in 1887 from his influential series Animal Locomotion, which features images of animals and people captured mid-movement.

Until 2 September
www.beetlesandhuxley.com

© BEETLES+HUXLEY

WEST YORKSHIRE



Yorkshire Photographic Union 2017
As part of the Northern Summer of Photography, the Huddersfield Art Gallery is displaying the best amateur works from 75 Yorkshire photographic clubs. Here you can see 200 mounted prints and a number of digital images.
Until 2 September
<https://tinyurl.com/y96eq8fh>

BIG picture

The Beatles brought to life in a new book from Harry Benson

 BACK IN 1964, Scottish photographer Harry Benson was readying himself for a trip to cover a news story in Africa. However, he then he received a call from the photo editor of the *Daily Express* asking him to go out to the US to cover The Beatles' first shows in America. Benson, by his own admission, had zero interest in the project. Once he met the band and saw them play, though, all that changed. He followed the group and caught perhaps some of the most famous images of a band stepping into music history.

Taschen is releasing a book of some of Benson's best images, including this one capturing the band's legendary performance on *The Ed Sullivan Show*.

Harry Benson: The Beatles. On the Road, 1964-1966 published by Taschen is released this month priced £29.99.

Words & numbers

If you want to be a better photographer, stand in front of more interesting stuff.

Jim Richardson

American photojournalist and *National Geographic* photographer

2.7 million

price in pounds of the most expensive photograph sold at auction, taken by the German artist Andreas Gursky



The most interesting things to see, to do and to shoot this week. By Oliver Atwell

JURASSIC COAST



Sunrise landscapes

Landscape photographer and LPOTY winner Andy Farrer will be on hand to show you how to make the best of sunrise across the stunning location of the Jurassic Coast, which runs from Exmouth to East Devon. Book well in advance as places will fill up quickly.

18 September, www.lightandland.co.uk/photography-tours

LONDON



Macro Photography

The Royal Photographic Society is once again teaming up with Nikon to offer a hands-on workshop on how to develop some serious macro-photography skills. The workshop will give an overview of the techniques and technical know-how, setting you on your way to capturing worlds invisible to the naked eye.

15 August, www.rps.org/events

© ANDY FARRER

FALKIRK



Michael Prince

Bred for their strength, the Clydesdale horses at Flanders Moss in Stirling have been the subject of Michael Prince's photographs since 2013. In this exhibition, viewers will get a chance to view these incredible animals through the eye of Prince's distinct aesthetic.

Until 15 October
www.falkirkcommunitytrust.org

© MICHAEL PRICE

SOURCE: GUINNESS WORLD RECORDS



© NICK HANNES

Emirati boys
play pool at
Hub Zero,
City Walk
Mall, Dubai



Updates for Lightroom Mobile

ADOBE has announced a new host of updates for its iOS and Android Lightroom Mobile apps, including both cosmetic changes and fresh features.

Lightroom for iOS has seen some user-requested tools find their way onto the app.

Users can now use their fingertips to paint selectively in enhancements to specific parts of their images. The Details tab has been added, offering control over sharpening and noise reduction for the whole image. Finally, the interface for the tablet version of the app has been redesigned.

The android version of the app has been redesigned from the ground up, although with no specific new features, with a modern user interface that Adobe promises will feel more natural.

Magnum and LensCulture award winners announced

TWELVE photographers from around the world have been announced as winners of the second Magnum and LensCulture Photography Awards.

The competition spans six categories, with awards for both series and single entries. Topics were diverse; Nick Hannes, the documentary series winner, pursued a project featuring the culture of the elite in Dubai (above). While the single image portrait winner was Artur Zdral from Poland for his picture of Kasia (right).

Each winning photographer will be awarded a cash prize – \$3,000 for series awards and \$1,500 for a single award – and will also receive international exposure through Magnum Photos and LensCulture's combined audience of more than 6.5 million.

The winning projects will be shown in a digital exhibition at The Photographers' Gallery in London later this year, as well as being exhibited at photography festivals worldwide. The laureates can also look forward to accessing expert guidance from Magnum and LensCulture.

This year has seen Magnum turn

70 years old, representing some of the world's best-known photographers and photojournalists. The co-operative was started by legendary names in photography such as Robert Capa, David 'Chim' Seymour, George Rodger and Henri Cartier-Bresson.

Speaking about the competition, Magnum's former president Martin Parr writes: 'Surviving 70 years

as an artistic co-operative is in itself an achievement, and in this period Magnum has accumulated an unrivalled photographic archive. A key objective of 2017 and of Magnum's anniversary celebrations is to expand audiences and encourage mass participation in the agency's work. Our collaborative Photography Award with LensCulture provides a perfect platform for us to see a diverse range of photography globally, and for the wider photography community to access us more easily.'

LensCulture is one of the largest online destinations to discover curated contemporary photography from around the world. It currently reaches a huge audience via the web, social media and mobile platforms, and hosts several international photography competitions with participating photographers from more than 140 countries. It also curates exhibitions in leading cities and creates projections that are screened at photography festivals around the world.

To learn more about the contest and see more of the winning images, visit www.lensculture.com.



Artur Zdral's winning portrait image



Subscribe to Amateur Photographer

**SAVE
36%***

Visit [amateurphotographer subs.co.uk/13AV](http://amateurphotographer.subs.co.uk/13AV) (or see p52)
* when you pay by UK Direct Debit



The Laowa Magic Shift Converter acts as a lens adapter

Laowa turns ultra-wide angles into shifts

CHINESE

manufacturer Venus Optics, creator of the Laowa line of lenses, has unveiled the Laowa Magic Shift Converter (MSC) for use with Sony full-frame E-mount cameras – specifically for the Laowa 12mm f/2.8 Zero-D in its Canon and Nikon versions.

As the name implies, the idea of the MSC is to act as a lens adapter that effectively turns an ultra-wideangle lens into a shift lens without causing vignetting to occur. It does this by optically expanding the image circle of the lens, allowing it to be shifted vertically or

horizontally relative to the sensor.

With converging verticals and perspective distortions particularly difficult to avoid when shooting buildings such as skyscrapers, lenses with good shift capabilities are often prized by architecture and interior photographers.

By applying the MSC, the 12mm f/2.8 Zero-D becomes a 17mm f/4 Zero-D lens with +/-10mm shift capability. According to Venus Optics, when tested at maximum shift the lens exhibited no vignetting and there was no noticeable drop in its performance.

The Laowa MSC is available to pre-order from www.laowlens.co.uk for £299, with stock for both the Canon and Nikon variants listed as being due at the end of July.

The MSC will be the first in the Magic Converter family to be available to consumers. Venus Optics had previously announced the Laowa Magic Format Converter which uses the same optics system – this time to fit a full-frame lens onto a GFX medium-format body without vignetting – but it isn't due until later in the year.

AP reader takes a different view

AP reader Brian Dion has developed a way to get close to the ground for those impractical shots – the Slingpod.

He has built a system for taking pictures that might otherwise prove difficult, by placing the camera on a plate that can then be lowered safely down to ground level and triggered with a remote release. Inspiration struck a few years ago. 'I wrapped a remote cable around my lens and held both camera strap and remote switch in one hand and got some really good shots,' he writes.

Dion hopes that the Slingpod will help older people or those with wheelchairs wanting to shoot closer to the ground. For more on this ingenious system visit www.briandionphotos.com.



Brian Dion's Slingpod in action

For the latest news visit www.amateurphotographer.co.uk

New Books

The latest and best books from the world of photography. By Oliver Atwell



Birds in Pictures

by Markus Varesvuo, New Holland, £30, 384 pages, hardback, ISBN: 978-1921517952



FOR years, Markus Varesvuo was, like many of us, trapped in the drudgery of a nine-to-five life. However, back in 2005 he made the decision to focus his attention on the hobbies that had become his true passions: birdwatching and photography. Since then, Varesvuo has been slowly building an impressive portfolio of work, and in this book we see the results of years spent trudging through the wilderness. *Birds in Pictures* is Varesvuo's personal taxonomy of European birdlife. It benefits hugely from the fact that the photographer has set himself such a stringent parameter. By focusing on European birds, Varesvuo is able to offer a solid and thorough survey of the birds that are right on our doorstep. Varesvuo is therefore able to present a clear and well-researched account of Europe's fascinating feathered subjects. It's a lovely book and one well worth the attention of any budding ornithologists. ★★★★

I Know Not These My Hands

by Sarah Cooper and Nina Gorfer, Kehrer, £39.70, 416 pages, hardback, ISBN: 978-3868287783



SARAH Cooper and Nina Gorfer, an artist duo, are a pair whose primary objective is to highlight issues of cultural identity through a series of projects that combine multiple methods and aesthetics. In this utterly gorgeous book the pair has created a deeply affecting meditation and exploration of northwestern Argentina. The book consists of a collection of interviews and ethereal portraits, all of which look into the ideas of identity, colonialism, forced migration and political displacement, all big topics for the historically troubled region. The portraits are seriously captivating, perhaps some of the best examples of the genre so far this year, and the publisher, Kehrer, has done an admirable job of presenting them in the best light. This is a beautiful book. ★★★★

News special

Monkey selfie malarkey

An embittered **David Slater**, the man behind the 'monkey selfie' image, is thinking of giving up photography as a career. **Geoff Harris** finds out more

IT'S BEEN six years since David Slater managed to get a grinning macaque monkey to take a self-portrait, a picture better known as the 'monkey selfie', but any early joy at its global popularity was soon replaced by exasperation – and expensive legal wrangling. AP readers may recall that Slater soon got involved in a major legal spat with Wikipedia over copyright and whether the image was 'royalty free'. As he told the BBC in 2014, 'I made £2,000 [for that picture] in the first year after it was taken. After it went on Wikipedia all interest in buying it went. It's hard to put a figure on it but I reckon

I've lost £10,000 or more in income. It's killing my business.'

Things got even messier in 2015, when People for the Ethical Treatment of Animals (PETA) sued Slater on behalf of the monkey it dubbed Naruto, claiming it was the rightful owner of the copyright. A judge ruled against PETA in 2016, saying that the relevant copyright law did not cover animals, but PETA appealed. As the courtroom arguments drag on in the US, AP contacted Slater for a catch-up.

No joke

'I've been watching the proceedings online as I am not going to risk any more money by

travelling to the US,' Slater explains from his base in Chepstow. 'I didn't understand half of it, and even the judges are baffled. The judge kept asking "where is the injury to the monkey?" much to the amusement of the courtroom, which is full of law students. There's even a question over whether Naruto is the right monkey!'

Slater first heard that PETA was suing him on behalf of Naruto when he read a story from an Associated Press reporter. At first his lawyers thought it was a joke. 'Then a man in a suit from a local law firm came round and served me the papers. I opened them in front of him and we had a bit of a giggle.'

Even though Slater's team won the first round, the appeal won't be concluded in the short term. 'My lawyers say I could be waiting months for a judgment, so I am still dangling in a twilight zone. I have no idea whether I will have to pay PETA's costs if the appeal is upheld. I guess all my earnings from the image over the last six years, which is about £15,000, would go to them.'

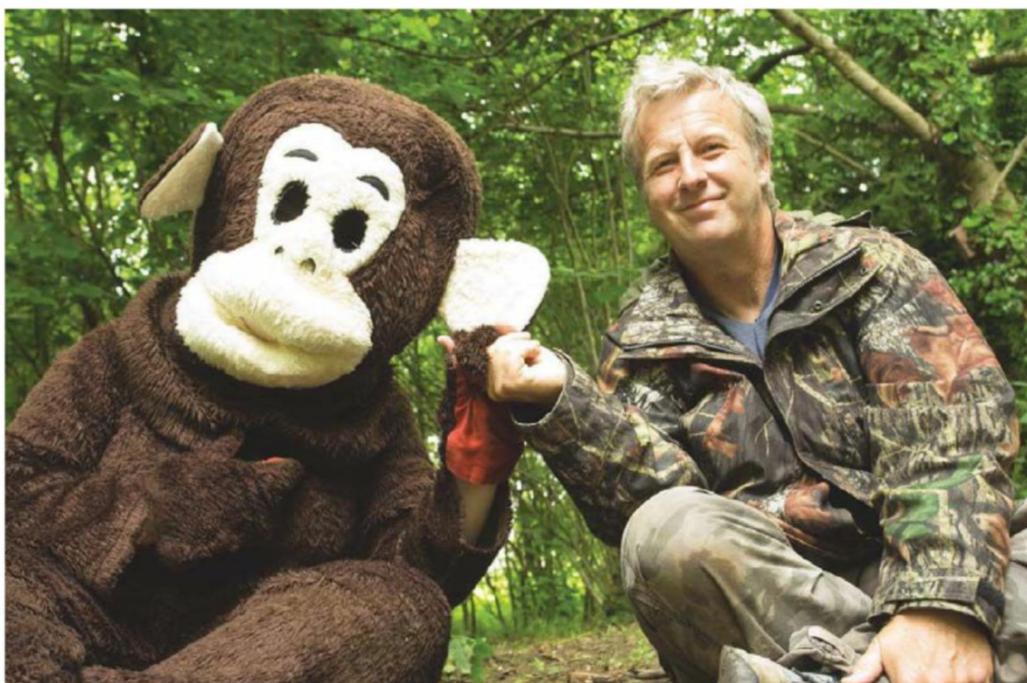
Slater claims he has already spent a lot of money and time trying to confirm his copyright, and finds the PETA case a massive distraction from what he sees as his real battle with Wikipedia – an organisation he describes as 'institutionally arrogant'. 'Wikipedia is probably going to issue a press release if the appeal is thrown out saying of course nobody can hold copyright on this image. They are going to try and make even more capital out of it. There is a big anti-copyright lobby out there that want everything on the internet to be free. It's very depressing.'

Success story

The aggravation surrounding the monkey selfie has clearly taken its toll on Slater, both personally and financially, but he has no regrets about taking the image. 'I love the picture. It hangs on my wall, and keeps me smiling. Not only that, a recent *National Geographic* article suggested it's helped to save the species – it's encouraged a lot of ecotourism, so it's in the interests of the locals to help preserve the macaques. I took the risk getting the picture, nobody paid me to go out there, and while it has proved to be very expensive, it's great that the expense has made some positive difference.'

To add to Slater's woes, he suspects the Press Association (PA) distributed the image without his permission (or indeed the monkey's, should PETA's appeal be upheld). A spokesperson from PA Images responded, 'PA Images licensed the image through a reseller agreement with one of our distribution partners. We removed the picture as soon as we became aware of the licensing issues around it.'

Slater is seriously thinking of giving up on photography as a full-time career. 'I don't want to, but I am almost being forced into this. I've run out of funds and my camera gear is failing. The bodies and lenses are old, and the



David Slater can also see the funny side of the story and still manages to sound cheerful and positive on the phone



The picture that launched a lot of court cases - *Naruto*, which is the name of the monkey given to it by PETA, is doubtless blissfully unaware of the furore

contacts are failing, which is going to be expensive to fix. I'm supposed to be a professional and I am reduced to using knackered old gear.' He continues, 'Something has to change as I am earning peanuts at the moment.'

Can of worms

As well as making the monkey selfie an even more expensive picture for Slater, a PETA victory would have implications for all

wildlife photographers. 'If it wins it will open a can of worms. If animals own copyright on their images, what about the past 100 years of remote cameras, cameras strapped to animals, infrared traps triggered by wildlife, and so on?' He suspects the whole thing is a publicity stunt.

'PETA tried to bring lawsuits on behalf of animals before, including suing George Bush on behalf of dolphins who it said were suffering

from the effects of US sonar equipment. It got thrown out, so why bring this case against me? PETA knows that there is no such thing as bad publicity. They don't care who it destroys in the process. This has been its campaign strategy for years.'

Keep up to date with the case, and Slater's subsequent response, at www.facebook.com/DavidJSlater/. The PETA website is www.peta.org.

For the latest news visit www.amateurphotographer.co.uk

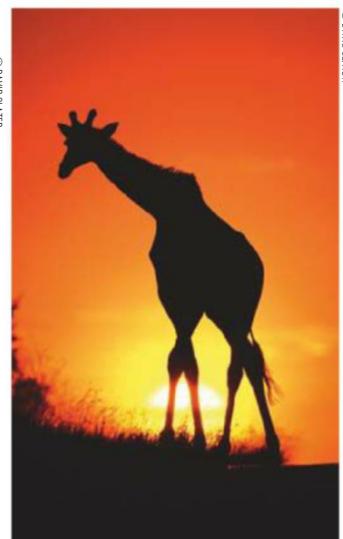
Never give away the high res

WHILE Slater doesn't regret taking the monkey selfie, he is kicking himself for allowing his agent to distribute the original high-res version to the press when the Wikipedia dispute first erupted.

As he explains, 'If you are contacted by the press, give them the smallest copy they are happy with,' he advises. 'My agent handed out the full-res image in case somebody wanted to turn it into a poster. We soon lost control of it online, as bots are trawling the internet all time for the best quality images.'



'This squirrel image displays great personality, connecting us to nature'



'This giraffe image shows the sheer elegance and beauty of nature'



Viewpoint

Nigel Atherton

Under US law, the copyright of a photo belongs to whoever took it, not the camera's owner. But what if the person is an animal? The answer could profoundly affect wildlife photography

The legal dispute currently going through the US courts over the ownership of the 'Monkey Selfie' is so farcical that it sounds like a *Monty Python* sketch. But it is no laughing matter for the photographer, David Slater. Back in that Indonesian jungle, when Slater first saw that now famous image that he had, through skill, patience, and coaxing, coerced a macaque into taking of itself, he could scarcely have imagined how much trouble it would cause him, first with Wikipedia and now with PETA (People for the Ethical Treatment of Animals), who have brought this case.

At the core of the argument is whether, if an animal takes its own picture, it is legally the owner and copyright holder of it. If so, then not only does Slater not own his macaque photos but neither would photographers behind any photos taken using remote camera triggers. It's a ridiculous argument since animals have no concept of what a photo even is, let alone what to do with the copyright of one.

You may also reasonably ask why, since Slater is British, and the monkey is Indonesian, what this has to do with the US? Well it seems that, when the internet is involved, the whole world is now at the mercy of the whims and greed of the American legal system.

Last weekend I watched David Slater debating on *Sunday Morning Live* with a representative from PETA UK, and it was

clear that its motive goes beyond mere copyright law. It takes issue with the fact that, by photographing animals without their consent and making money from them, Slater is exploiting them. By extension this charge must apply to all wildlife photographers, as well as the likes of David Attenborough and the BBC Wildlife Unit. Of course as an employee of PETA, its spokesperson also makes money from animals without their consent, but this irony wasn't pointed out to her.

It's a real shame that with so many real problems faced by the world's animals, such as cruelty and loss of habitat, PETA chooses to frivolously fritter away its public donations on paying lawyers to fight for the right of animals to own copyright. Meanwhile conservation photographers such as Slater devote their energies to helping wildlife in a much more useful way, by raising awareness of their plight and encouraging their conservation. In the past few months alone tens of thousands of pounds has been raised by two books of wildlife photography, *Remembering Rhinos* and *Remembering Elephants*, both of which were featured in AP. I hope that as a result of this case AP readers will avoid donating to this group of lunatics and attention seekers and will instead support more worthy animal and wildlife charities, of which there are many.

Read our interview with David Slater on page 8. The monkey declined to comment.

Steve Winter won Wildlife Photographer of the Year 2008 with this rare image of a snow leopard, taken using a remote camera trigger. Should the leopard own the copyright to this image?



Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 22 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 8 August



Capturing the past

We reveal the tricks of the trade for shooting historic buildings inside and out



Leica TL2 review

The latest stylish update to Leica's APS-C mirrorless range

APOY results

The incredible top 30 images from the macro round of our competition

Lightroom masterclass

Presentation matters – 20 top tips to showing off your images

Inbox

Email amateurphotographer@timeinc.com and include your full postal address.
Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK

Don't be scuppered by bad weather

A couple of years ago, I set myself the challenge to go out and shoot on a dull, drizzly day and it changed the way I view what some might term 'bad weather'. I no longer view these conditions as 'bad weather', just different weather with different opportunities. For landscape photography, Neutral Density (ND) and ND graduated filters can be used to create long exposures and bring out detail in the sky. Long exposures are also easier to achieve during the daytime on overcast days and so you can capture motion blurred clouds and silky water more easily.

I frequently hear photographers saying that they shoot black and white in overcast conditions, but sometimes you can capture the mood of the scene better in colour. The colours will not be as punchy or saturated as a sunny day, but that's what creates the mood. Something else to bear in mind is that clouds in the sky mean water vapour in the air. Some of the most colourful sunrises and sunsets are when there are clouds and therefore water vapour in the air that catch the sun's rays. Clouds on the horizon are more likely to scupper sunrise and sunset photography than any overhead clouds.

Cloudy skies also mean a greater chance of rain and stormy conditions. Perhaps a rain shower in the distance, a rainbow, waves crashing against cliffs or a thunderstorm. Whilst challenging conditions to work in, and certainly requiring more self motivation to get out there, the results can be very rewarding.

Tim Jackson, Southampton

A great reminder to get out even if it's raining – a familiar scenario here in the UK – Geoff Harris, deputy editor



Above: Tim's successful results

Good things come to those who wait

I was interested to read your feature on editing out distractions (AP, 22 July). The main technique I have employed is patience.

Instead of spending 15 minutes cloning out objects from an image, you could spend the same amount of time (or less) when making the exposure in the first place. For example, I take quite a lot of city shots, and tourists are a constant distraction to an otherwise uncluttered composition. I have been delighted with the results of long exposures (30secs to 10mins) in being able to remove people from a busy environment. The only special equipment needed was a tripod and ND filter.

The other side to patience is simply waiting for a moment when people are not in the frame.

James, via email

A point well made, James, but it's still good to know this essential editing skill – Geoff Harris, deputy editor

Smoke on the water

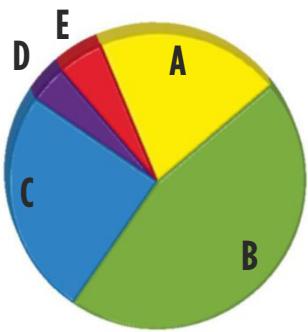
I read Rick McArthur's excellent feature in AP's Technique section: *A guide to removing unwanted objects* (AP, 22 July). It's great how he removed the cruise ships from the fjord in the main picture. Unfortunately he left the smoke from the ships' funnels in the shot!

Bert Powell, via email

Well spotted, Bert! Rick spoke to me about the smoke and we agreed it might pass as mist, but nothing gets past our readers! – Tracy Calder, technique editor



An image detail from our 22 July issue – before the ships were removed



In AP 22 July we asked...

How often do you remove objects from photos?

You answered...

| | |
|---|-----|
| A Never – I'd rather delete the shot | 20% |
| B Occasionally, when I really couldn't reframe the shot | 46% |
| C Regularly – a bit of 'gardening' is fine | 25% |
| D All the time, as I like digital manipulation | 4% |
| E I wouldn't know how to remove objects even if I wanted to | 5% |

What you said

'I sometimes remove stuff from commercial location shots – wires that I can't otherwise hide and the like, or something that grabs attention in the background that just couldn't be moved. The odd blemish from skin in portraits – my aim is to make people look their best, but normal.'

'I once took a really good photo of a walkway over a ford. I spent ages removing a red lorry that was right next to it. When I showed my wife what a fantastic job I had done, she kindly pointed out I had left the reflection in the water... back to the drawing board.'

'I'm more than happy to clone out litter, stray birds in the sky that look more like dust bunnies than birds, small highlights and non-descript black blobs. When it comes to larger objects then I'm less inclined to do so.'

'I took a few pictures by a pond in low, warm sunlight. Afterwards I cloned out around three-and-a-half million midges.'

Join the debate on the AP forum

This week we ask...

Do you go out of your way to find great light for photography?

Vote online www.amateurphotographer.co.uk

Win! SAMSUNG
The EVO Plus microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



In the bag



Wildlife photographer Rob Cottle, who contributed to the book *Remembering Rhinos*, takes us through the kit bag he took on a recent trip to the Kruger National Park in South Africa. To see more of his images, visit www.robcottleimages.co.uk.

Canon EOS 7D Mark II

1 When I bought this camera, it was the number one APS-C for autofocus speed and the best compromise in terms of weight and quality. I love using its joystick to shuffle through focus arrays and I use the three custom settings on the mode dial all the time.

Canon EF 100-400mm f/4.5-5.6L IS II USM

2 This is a great wildlife lens. It's sharp at the long end where it's wanted and versatile enough to zoom back when I want to include more of the environment.

Canon EF 1.4x III extender

3 This makes the 100-400mm lens a 140-560mm lens (in 35mm terms 224-896mm). Unfortunately, it means I can only use the 7D Mark II's centre point to compose, but sometimes that's better than cropping and losing pixels.

Olympus OM-D E-M1

4 This is my go-to camera for everything non-wildlife related, but also my second camera for wide, macro and fisheye shots while on safari. It's unobtrusive and light for travel, yet offers great quality and functionality.

Panasonic Leica DG Summilux 25mm f/1.4 ASPH

5 This incredibly sharp lens has a human's eye view of the world, with fantastic bokeh for a Micro Four Thirds lens and it works great for travel portraits of people or wildlife.

One of Rob's images taken in the Kruger National Park, South Africa

© ROB COTTLE



Grappler bean bag

6 The 'saddle bag' design allows the sides to form around a car-door window or lie flat in a hide. But don't fill it before you travel otherwise the only item in your luggage will be a bean bag! It takes around 10kg of dry rice.

List of kit Canon EOS 7D Mark II, Canon EF 100-400mm IS II USM f/4.5-5.6L, Canon EF 1.4x III extender, Olympus OM-D E-M1, Panasonic Leica DG Summilux 25mm f/1.4 ASPH, Grappler bean bag, Canon EF-S 18-55mm f/3.5-5.6 IS STM, M.Zuiko digital ED 9-18mm f/4-5.6, M.Zuiko digital ED 60mm f/2.8 Macro, Samyang 7.5mm f/3.5 UMC fisheye, batteries, SD and CF card case, Transcend 2TB StoreJet portable hard drive, various cloths and Lenspen, Matin neoprene camera straps, Energizer head torch, LED Lenser TT torch. All items fit snugly into a Think Tank Airport 4-Sight camera case (not pictured).

Winner of the TIPA Award

‘Best Photo Lab Worldwide’

Selected by the Editors of 28 International Photography Magazines

Stephanie Kloss, from LUMAS.CO.UK



YOUR PHOTO IN
A GALLERY FRAME

from £59.90

All prices include VAT. Shipping costs not included. All rights reserved. We reserve the right to change prices and correct errors. AVENSO GmbH, Ernst-Reuter-Platz 2, 10587 Berlin, Germany

Transform your sublime memories into works of art.
With gallery-quality prints from WhiteWall.

Your photographs in large-format prints, mounted under acrylic, or framed.

Crafted by experts who have earned over 90 industry & Editor's Choice awards.

Upload and design custom photo art – even from your smartphone.

WhiteWall.co.uk

 **WHITE WALL**

Complete guide to outdoor light

Light is a photographer's raw material, the building block that makes or breaks our images. Pro shooter **David Noton** explains the skill in learning how to see, feel and understand it



David Noton

David Noton is recognised as a leading landscape and travel photographer. His passion for photography, travel and the world's beautiful places are the defining influences that have shaped his life, work and his creative approach to photography. His images sell all over the world – both as fine-art photography and commercially in advertising and publishing. Visit www.davidnoton.com.

KIT LIST



Compass

Most of us carry phones loaded with apps like PhotoPills, but when I need mine most I often find it unresponsive, especially when I'm far from the madding crowd. That's why I always still carry a compass; it's low tech but fail-safe.



Tripod

To really explore the full potential of the light on the land as it varies throughout the day, a good tripod remains the most important piece of kit a photographer owns.



ght



The rising sun backlighting a misty dawn behind Salisbury Cathedral, Wiltshire
Canon EOS-1Ds Mark II, 24-70mm, 1/100sec at f/11, ISO 100

ALL PICTURES © DAVID NORTON

► DSLR with high ISO

The high ISO capabilities of cameras such as the Canon EOS-1D X Mark II allow photographers to shoot handheld at night, opening up a world of new possibilities.



► ND filters

Neutral density graduated filters really come into their own when you are shooting straight into the light, helping to balance the exposure difference between the sky and land, without affecting colour balance.

My college lecturer used to assert that a good photographer could make a lump of coal look appealing with the skilful use of lighting. I never felt the need to prove his point, but my subsequent decades behind the lens have convinced me he was right. Even the Grand Canyon can look uninspiring under the flat grey light of an overcast day, whilst a view of some flat Essex fields can be transformed into a breathtaking vision by evocative dawn light. Light is our raw material; the building block that makes or breaks our pictures. In fact, lighting is so important to the finished image that I often feel I photograph the light more than the subject.

We photographers need to see the light, and I mean really see it, feel it and understand it in all its endless forms and subtleties. When contemplating a scene the first thing to do is consider where the light is coming from. And beyond seeing what is happening now we need to predict the light that will best illuminate the picture we have in mind at different times of the day and year. Anticipating what could happen with the light in a few minutes, an hour, later the same day, the next morning, in a few months or next year is a fundamental photographic skill. It comes with experience and is the product of every photographic vigil, productive or otherwise. Standing by the tripod watching the light paint a landscape is never time wasted.

We have the obvious time options – daylight, dawn, dusk or night. Beyond those we have the directional aspect to consider; do we want the main light to come from the front, back, side or above the subject, or a combination? Then there's the nature and colour quality of the light: high or low, hard or soft, warm or cool? In truth, most lighting situations in the natural world are a subtle fusion, and the permutations are endless.

Colour temperature

All light sources have a colour temperature, expressed in Kelvin. The light our planet receives from the sun is constant, but as the Earth rotates what we receive on the surface goes through radical daily transformations. As photographers we have five different lighting options: daylight, golden hour, twilight, blue hour and night. All have their appeal, but atmospheric conditions, the weather, our position on the globe and the time of year are all factors affecting the nature of the light painting the landscape. That's why, after a lifetime behind the lens, I still feel I'm only beginning to appreciate the endless subtleties of natural light.

Take any photo group out at sunset or sunrise and most will be transfixed by the sun peeping over the horizon. It takes mental effort to turn away and observe the far more subtle lighting effects playing on the landscape and sky to the north or south, but that's where the photographic gold dust lies. Seeing it is one thing, predicting it is something else. Our ability to pre-visualise these lighting situations is what sets photographers apart. It's a skill to be honed, so read on for details on how to shoot using various types of natural light.

'A good photographer could make a lump of coal look appealing with the skilful use of lighting'

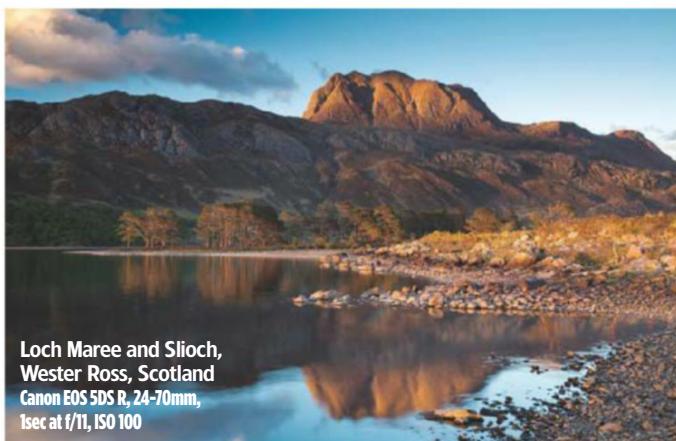


**Chocolate Hills, Bohol,
The Visayas, Philippines**
Canon EOS 5D Mk II, 24-70mm,
1/40sec at f/5.6, ISO 100

Daylight

At noon the overhead sunlight has had the shortest passage through the atmosphere so it is neutral in colour balance; what we term daylight, with a colour temperature of 5200K, give or take a few Kelvin. Generally speaking the hard vertical light of midday is the least favourable to work with.

Shadows are hard, contrast is high; time was I wouldn't touch the camera after 10am and before 4pm. But ideas change and I'm confronting some of my more entrenched assumptions. Sometimes the skies in the middle of the day have billowing cumulonimbus and streaking cirrus clouds that beg to be captured.



**Loch Maree and Slioch,
Wester Ross, Scotland**
Canon EOS 5DS R, 24-70mm,
1sec at f/11, ISO 100

The golden hour

The contrast between the warm highlights and the cool shadows enhances the scene with the complementary colours of orange and blue. The last golden light of a crystal-clear evening after a rain

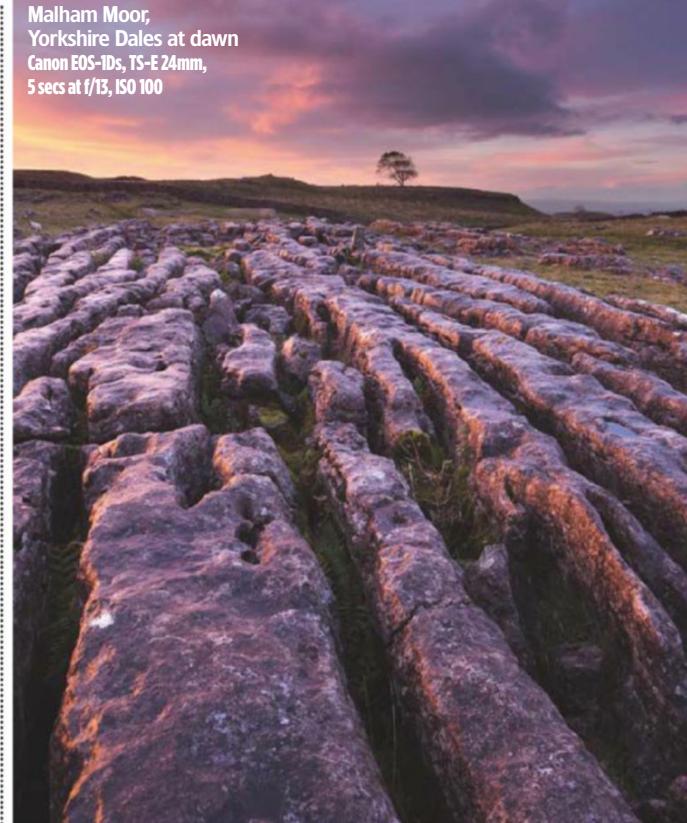
shower is perfect for revealing all the form, texture and scale of a landscape. How soft the light of the golden hour is depends on the clarity of the atmosphere. Light that is too soft can be too insipid for big views but perfect for details.



**The Milky Way and
night sky over Lago
Roca, Patagonia**
Canon EOS-1D X, 14mm,
20 secs at f/4, ISO 12,800

Night

The night sky is an enticing subject, and we have the ability to capture it in all its glory. Including a landscape in the scene as well as being in the right place at the right time takes planning, and a truly clear night is essential. The capability of modern DSLRs to work with minimal noise at high sensor speeds makes this possible.

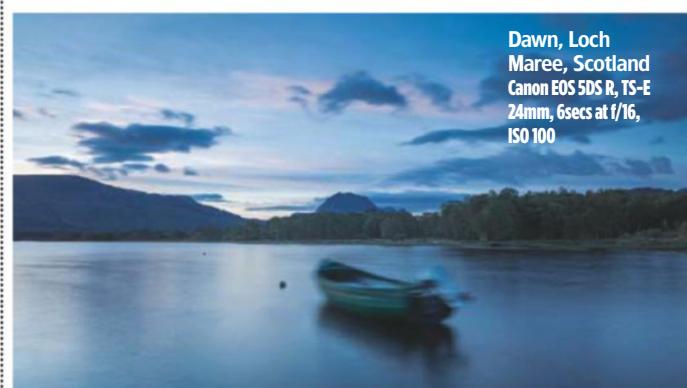


**Malham Moor,
Yorkshire Dales at dawn**
Canon EOS-1Ds, TS-E 24mm,
5 secs at f/13, ISO 100

Twilight

Minutes before the sun rises and after it sets, the light reaching Earth goes through some great transformations. Whilst direct rays are absent we are still bathed in twilight from the sun below the horizon. That twilight reaches us as the last rays of sunlight

bounce off the bottom of clouds and down into the landscape, and as residual ambient light that the atmosphere has scattered. The two combine, which is why this time of day is so special and worth rising before the crack of dawn or lingering as dinner beckons to witness.



**Dawn, Loch
Maree, Scotland**
Canon EOS 5DS R, TS-E
24mm, 6secs at f/16,
ISO 100

The blue hour

The residual ambient half-light that either brightens as dawn approaches or dims as dusk settles has had all of the warmth stripped from it after being bounced and scattered through the atmosphere. Its colour temperature is sky-high, well in excess of 10,000K, resulting in a very blue light,

and virtually non-directional. This cool monochromatic twilight is a favourite for those hooked on seascapes with slow exposures of swirling water. It's also the perfect light for night shots of illuminated landmarks, when the artificial lights of our towns and cities perfectly match the lingering tones of the twilight sky.

SIGMA

With F1.8 brightness, this telephoto lens for full-frame cameras further strengthens the Art line's prime options.

A Art

135mm F1.8 DG HSM

Dedicated lens hood and padded case included.

Available for Sigma, Canon and Nikon AF cameras.

Made in Japan



Mount Converter MC-11

Use your SA or EOS mount SIGMA lenses with a Sony E-mount camera. Sold Separately.



SIGMA
3 YEAR UK WARRANTY
For registration and conditions log on to
www.sigma-imaging-uk.com/warranty

Direction of light

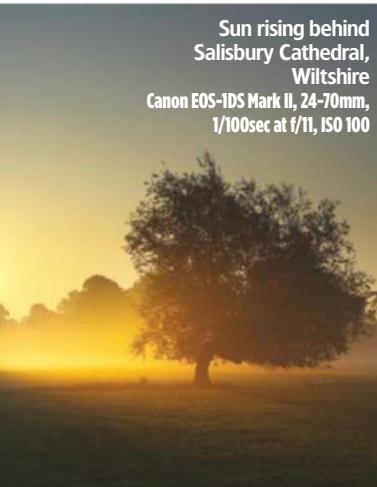
With such wide discrepancies dependent on our location when planning a shoot we need to know when the sun is due to come and go, and where in the sky it will rise and set. I have to admit I rely on experience, but it pays to be precise. Apps such as The Photographer's Ephemeris and PhotoPills are handy, but I'm cautious of relying on them. We still need to ascertain which direction we want the light to be coming from to paint the landscape best – front, back, side or above.

Side lighting

Side lighting is my favoured default for landscape work. The low rays of a rising or setting sun slanting across a scene reveal every shape, texture and contour in the landscape. Shadows provide strong shapes and every detail from the poppies in the foreground to the distant mountains beyond is apparent.



Late-afternoon cross lighting
reveals all of the detail and
form in the landscape at
Malham in the Yorkshire Dales
Canon EOS-1DS Mark III, 70-200mm,
1/6sec at f/11, ISO 100



Sun rising behind
Salisbury Cathedral,
Wiltshire
Canon EOS-1DS Mark II, 24-70mm,
1/100sec at f/11, ISO 100

Backlighting

Backlighting can often be the route to graphic impact. Shooting into the light is beset with problems – flare, exposure and contrast to name a few, but strong shapes backlit and silhouetted against a dramatic sky often have a bold simplicity that can be very powerful. The big drawback though is any tantalising detail in the shadowy foreground will be lost. How much detail is sacrificed depends entirely on the contrast range between

the rocky vegetation and the bright sky; softer light allows us to retain more foreground detail, whilst stronger more dramatic light renders silhouettes and foregrounds black. We have stratagems for tackling that immense contrast range; namely graduated filters or exposure merging, but there is a limit to what can be achieved without the loss of all credibility. In my book any such wizardry needs to be done with subtlety if believability is to be retained.

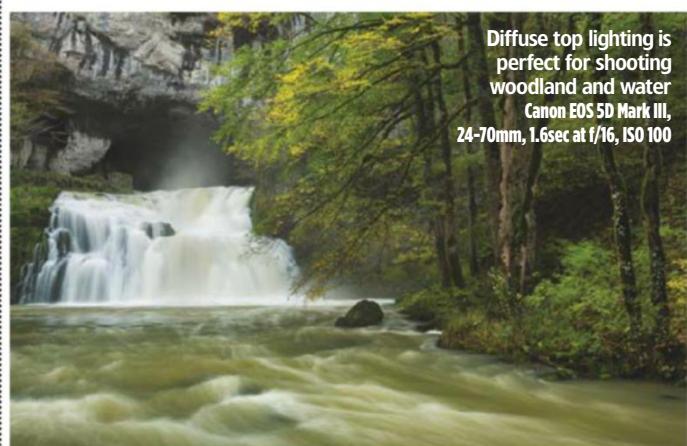


The exception to the rule: front
lighting on Llyn Dinas at dawn,
Snowdonia, Wales
Canon EOS 5DS R, 24-70mm,
1/125sec at f/8, ISO 200

Front lighting

Full frontal light from directly behind the photographer leaves little to the imagination; all is revealed with maximum stark illumination, usually with the photographer's

shadow thrown in, but the harsh flattening effect and lack of shadow/highlight contrast rarely shows a landscape or indeed any subject off to its best; it's an unappealing light that I avoid like the plague.

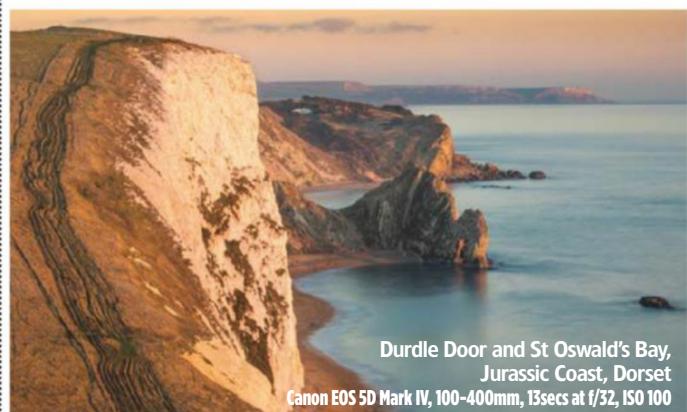


Diffuse top lighting is
perfect for shooting
woodland and water
Canon EOS 5D Mark III,
24-70mm, 1.6sec at f/16, ISO 100

Top lighting

When the clouds coalesce into an oppressive grey ceiling the low-contrast diffuse top lighting can be just the job for

woodland and canyons. When the clouds close in there's also the option of turning the camera on faces; it's the perfect light for portraiture.



Durdle Door and St Oswald's Bay,
Jurassic Coast, Dorset
Canon EOS 5D Mark IV, 100-400mm, 13secs at f/32, ISO 100

Light on my local patch

Dorset's Jurassic Coast is my home patch where I have the luxury of being able to choose precisely the best time of year to shoot a specific location. The east-west aspect of the coastline makes shooting most locations between the spring and autumn equinoxes unfeasible; the sun is rising

and setting over the land to the north, which casts its shadow across the cliffs and beaches. In the short days of winter though, when the sun is rising to the southeast and setting in the southwest, tantalising side lighting bathes the white cliffs and coves. It's a view I never tire of, and one that provides endless inspiration.



Engineering **victory**

Enter this exciting photography competition, capturing the creative and progressive face of engineering and engineers

Forget outdated images of hard hats and oily men with spanners in workshops; engineering is an exciting and fast-changing sector, shaping the world around us and improving the quality of our everyday lives. From a photography perspective, modern engineering yields many fascinating subjects. So *Amateur Photographer* is proud to support this major new contest, the IET International Engineering Photography Competition.

To enter, all you need to do is take images of engineering-related subjects that truly capture the dynamic, creative and progressive face of engineering and engineers today. Winning photographs will help to challenge public misconceptions of engineering and demonstrate the ingenuity, breadth and vibrancy of its world. For full details, see bit.ly/ietcompetition.

CATEGORIES AND PRIZES

You can enter up to five photos across any of the following five categories:

Design and Production

This celebrates innovation around the design, development and production of the things that people need. Images might include those of mechanics, materials and manufacturing.

Digital

This category includes photography on the theme of electronic tools, systems, devices and resources that generate, store or process data.

Energy and Environment

A focus on engineering and technology within our environment, as well as energy efficiency, energy services, facility management and alternative energy technologies.

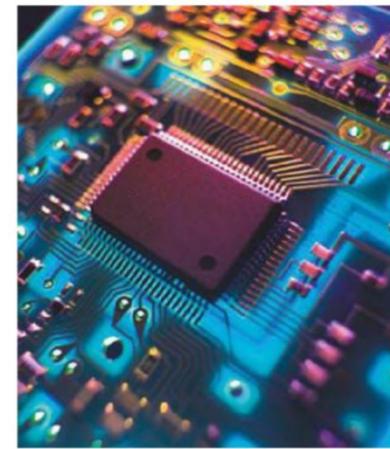
Robotics

This category looks at the design, construction, operation, and application of any robots or robotics.

Structure and Transport

This encompasses architecture, buildings, bridges, cityscapes and all forms of transportation.

The five adult category winners win £500, while the five primary youth category winners and the five secondary youth category winners will each receive £150. Furthermore, one overall winner will then be selected from the 15 winners, and awarded an extra £250. On top of the cash prizes, a selection of the winning images will be made into a photographic display at IET London: Savoy Place in central London.

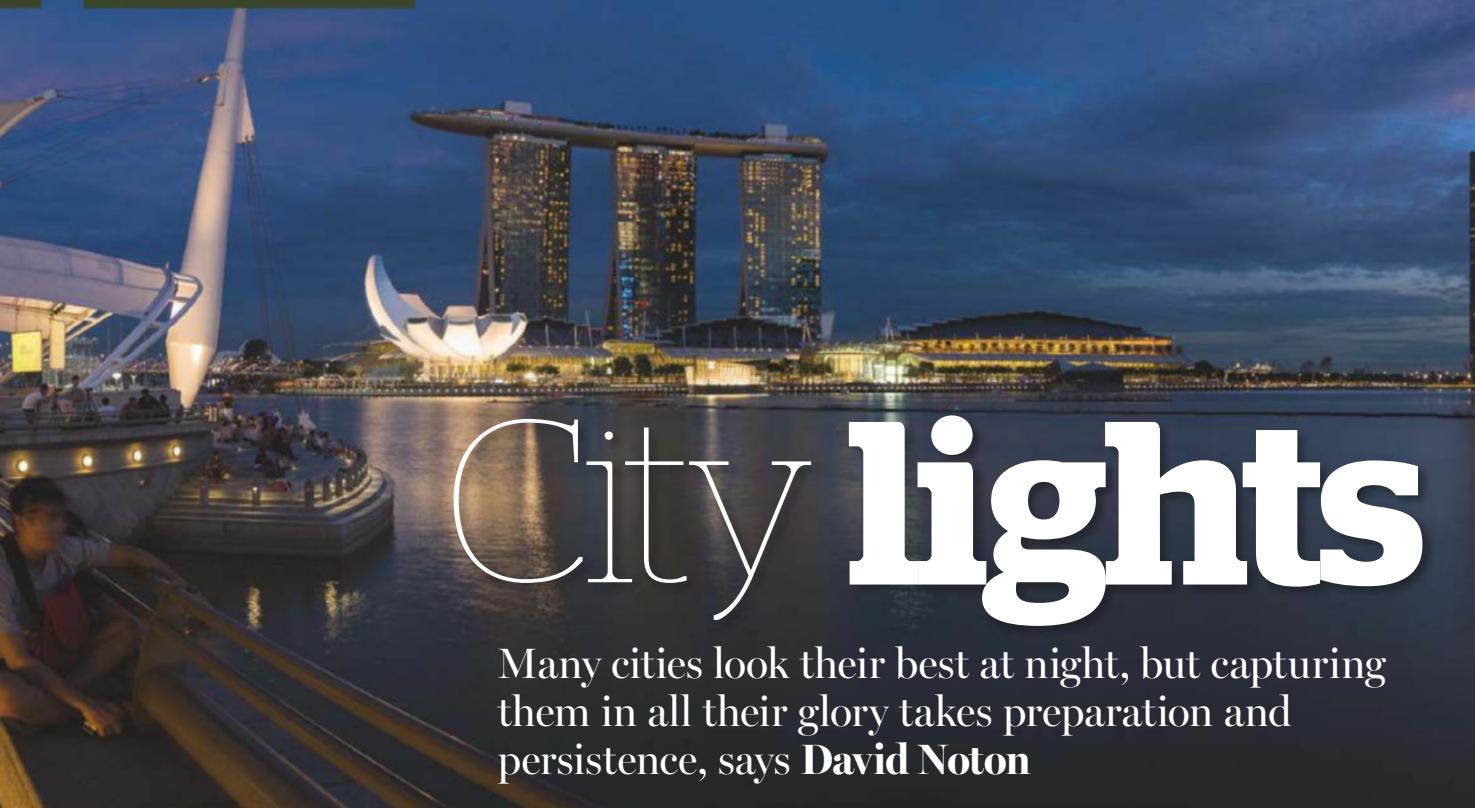


HOW TO ENTER

To enter, please send in your images by 23:59 (BST) on Thursday 31 August 2017 to photography@theiet.org along with an entry form, available to download from bit.ly/ietcompetition.

The competition is open internationally, and split into three categories: adult (18+), primary youth (5-11) and secondary youth (12-17). Anyone who meets the age criteria is able to enter, completely free of charge.

For your chance to win, visit bit.ly/ietcompetition



City lights

Many cities look their best at night, but capturing them in all their glory takes preparation and persistence, says **David Noton**

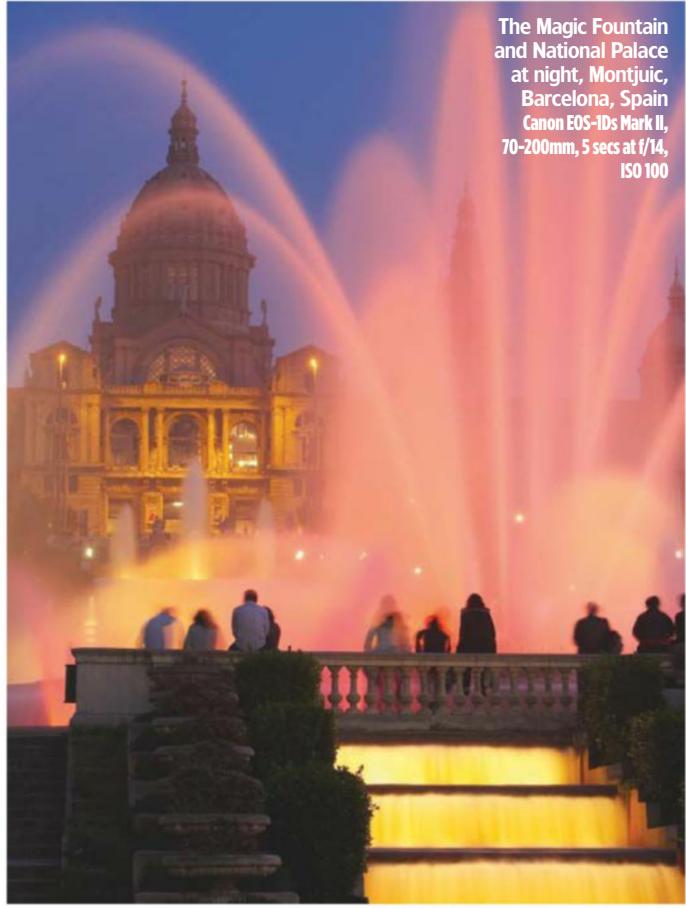
There was a time in my career when I seemed to spend inordinate amounts of time hanging around on breezy bridges or embankments, busting for a pee while waiting for dusk to become dark enough for the city lights to come on.

Many cities, in fact most, look their best at night. Darkness hides clutter and imperfections whilst artificial illumination highlights the best bits, such as castles, cathedrals and bridges. So in this quest to investigate the nature of the light in all its forms, which is the fundamental building block of our art, let's analyse and deconstruct the challenges, pitfalls, frustrations and rewards of shooting city lights.

Successful city night photography is all about preparation. As ever, finding the location is the most difficult part, and you will need to scout out potential shoots thinking through how they'll look illuminated at

night. A tricky thing to do, because until we see it for real it's pretty much impossible to envisage. Spending a night wandering the city looking at the floodlighting on key buildings and features is the best preparation; there is simply no substitute for 'eyeballing' a scene.

You've planned the shoot, discerned how the scene will be lit, scouted for obstructions and are now beside the tripod waiting for the lights to come on. That's the way to do it, as city lights photography is all about timing. You may think you have all night but in reality the decisive moment will only last minutes. The prime time is when the artificial illuminations match the twilight sky after sunset. That balance is the key, and endlessly variable. Much of it depends on how bright the city lights are: the brighter they are the earlier we can shoot. Sometimes I like the sky to be a deep blue with the artificial lights appearing bright and dominant. Other times I like to



The Magic Fountain and National Palace at night, Montjuic, Barcelona, Spain
Canon EOS-1Ds Mark II, 70-200mm, 5 secs at f/14, ISO 100



The Institution of
Engineering and Technology

IET International Engineering Photography Competition

Open to any photograph of an engineering-related subject that captures the dynamic, creative and progressive face of engineering and engineers today.



The skyline from the Esplanade showing Marina Bay and the Central Business District, Singapore
Canon EOS 5D Mark III, 24-70mm, 4secs at f/4, ISO 100

'Many a time I've waited and waited as the sky turns from pink to blue to inky black'

shoot earlier with a brighter sky retaining the last mauves of sunset, and with the unobtrusively discernible city lights below.

Adjusting white balance for night shoots is again a matter of taste. The blue residual ambient light will have a sky-high colour temperature, whilst the street lighting and illuminations could be anything – fluorescent, tungsten or a gelled garish pink. Trying to achieve a neutral white balance in such situations is virtually impossible and pretty pointless. The whole attraction of city nightscapes is usually based around showing the multitude of colours painting the scene. I leave the camera on daylight, as usual, and that's that. I rarely tweak the colour balance in Lightroom. But then again we shouldn't ignore the power of black & white. A nightscape of Paris rendered

in black & white can be achingly evocative.

So far I've only mentioned shooting at dusk. Of course there's nothing to say that the same balance between ambient and artificial light can't be achieved at dawn. In practice though it doesn't often work; floodlights are usually turned off in the early hours. That business of not knowing when and if the lights are going to come on has often caught me out. Many a time I've waited and waited as the sky turns from pink to blue to inky black, before abandoning the shoot as it's then too late. Inevitably as I trudge away exasperatedly the lights then come on, just to taunt me. It's all part of the game, so often frustrating, occasionally rewarding.

A belief that city-light photography must be done when there's still some tone left in the twilight sky is a rule just waiting to be broken. I think it



The Sydney skyline at night Canon EOS-1Ds Mark II, TS-E 24mm, 30secs at f/10, ISO 100

holds true if there's a great deal of sky in the frame, but for bustling streets shooting through the night is certainly an option. There is all sorts of potential: from night markets to nightlife. And, for more options, think about shooting in the city at night without a tripod, or flash. The high-ISO capabilities of recent cameras open up a whole new world of

nocturnal photographic opportunities on the streets of Paris, Saigon or London. Technological advances also present any number of possibilities, which stimulate inspiration. Misty landscapes at dawn take some beating, but occasionally the bright city lights beckon. I'll see you there – dodging the tripod gendarmes together.

AP



For details and how to enter visit www.amateurphotographer.co.uk/competitions/iet #IETPhotoComp

Guardians of the Forest

By Simon Baxter

Following a serious sporting injury, **Simon Baxter** discovered that photography was able to provide the solitude and distraction he craves

Living in a small town in North Yorkshire, I spent much of my childhood playing in the local forest – exploring and building hidden dens. In later years, I continued to spend many hours in the forest as an avid mountain biker. I'd tear through the trails, passing the trees with as much speed as possible. This ended abruptly upon injuring my back in 2012. The difficult years and resulting chronic pain that followed changed my view of the natural world forever.

I struggle to feel content without progression within the things I'm passionate about, so with mountain biking out of the picture, it was time to rekindle my casual interest in photography. It was in early 2015, while photographing a local landmark in the company of our labradoodle, Meg, that I suddenly became aware of a reduction in pain. The fresh air, natural movement and genuine distraction that the process of landscape photography provided were profoundly beneficial. But I craved more distraction. I needed to become truly absorbed within the landscape – always on the

move, always exploring, discovering and enjoying. Woodland photography became the answer, and since late 2015, it's been both a necessity and my passion.

Seeking solitude

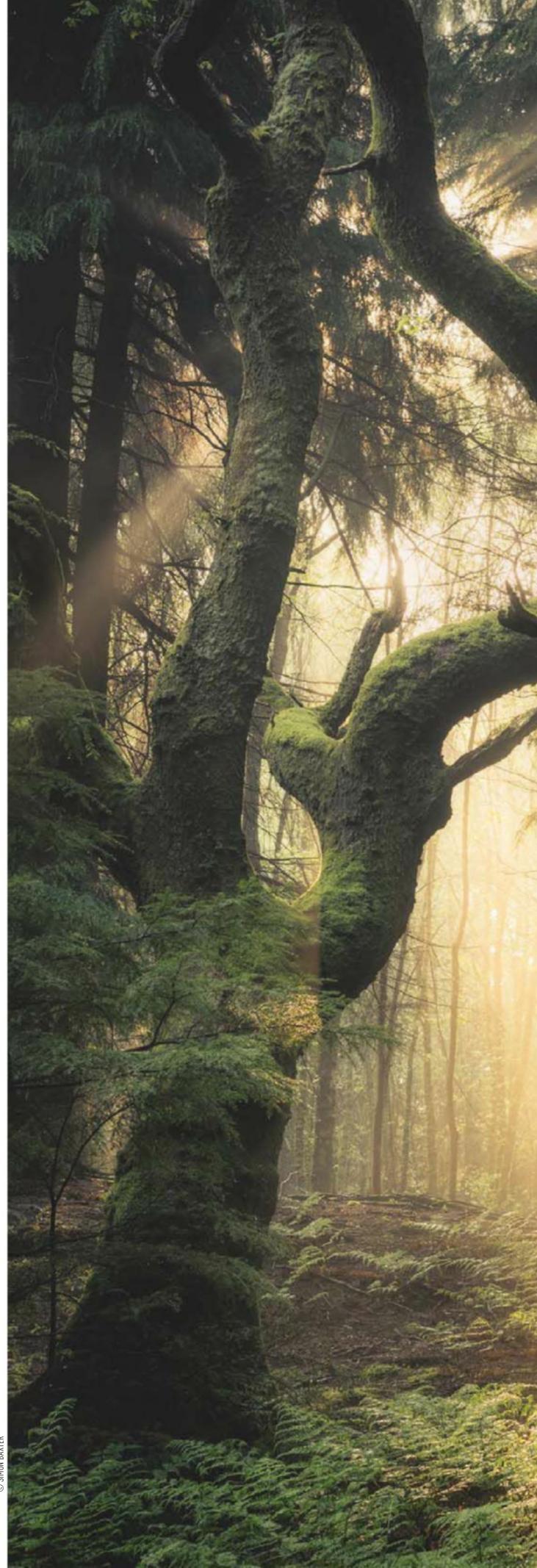
In May 2016, I visited Snowdonia with some other photographers. During a flat, grey afternoon, we found ourselves in a forest where we all wandered off in different directions in search of a shot or two. I came across these two moss-laden oak trees and was immediately drawn to them, with their almost symmetrical appearance and imposing trunks forming a gateway to a woodland waiting to be discovered. I knew instantly that, under the right conditions, it would make a fabulous image, encompassing many of the things I enjoy so much about woodland photography. It's all about the mystery, mood, story and the feelings of solitude and discovery. There are two things I crave in woodland photography – mist and being alone (except for my dog). Being alone allows you to get into the zone, let your mind wander and create a true

Simon Baxter

Simon Baxter is a landscape photographer who specialises in capturing the atmosphere and character of quiet and obscure local woodland. He has a YouTube channel with video blogs offering tips and inspiration as he explores the great outdoors with his dog, one-year-old labradoodle, Meg. Visit www.baxter.photos.



© SIMON BAXTER





'It's all about the mood, story and the feelings of solitude'

connection with the landscape. With this in mind, I returned to this spot on my own in the early hours of the following morning with my fingers crossed and a vision in my mind. What transpired was far better than I could have ever hoped for.

My 55mm f/1.8 prime was my lens of choice. Primes are great fun to use in woodland as the constant shuffling around and repositioning slows the process down and helps you to nail the composition. Set up with my Sony A7 II, a tripod and a cable release, I took a series of images as the light slowly moved from left to right, until it eventually filled the centre of the image and created magical rays. The thin mist also adds to the depth, mystery and mood. I used large pine trees to the left and right to create a natural and dark frame. The intention was to show off the wonderful character and shape of the oaks and then be invited underneath their arch and into the light.

Wait for the light

I spend many months or longer hoping and waiting for conditions like this in my local area, so for this to happen on my second visit to this scene felt incredibly rewarding. It is a real privilege to witness and be absorbed into the atmosphere and uniqueness of moments such as this. Was I thinking or worrying about pain at the time? Absolutely not.

My need to venture out on a regular basis means that I continue to explore any small pockets of woodland I can find tucked away in my local area. The standout images are very few and far between, but the process is therapeutic and enriching, and serves as a reminder of how landscape photography is about far more than a photograph.

It was with great surprise and pleasure that this image was commended in the Take a View, Landscape Photographer of the Year competition. It then went on to be featured in the 10-year anniversary edition of their awards book.

Amateur Photograp

Your chance to enter the UK's most prestigious com

Round Five

Into the wild

So far in APOY 2017 we've looked at black & white, street photography, macro and cities. Now we want you to turn your lens on the animals we share our planet with, both at home and abroad, in Round Five, Into the Wild. Your shots can take the form of portraiture or they can be your attempt at the ultimate wildlife image. With camera equipment becoming so much more affordable and compact cameras boasting impressive zoom lenses, wildlife photography is now far more accessible and you don't have to travel thousands of miles for this category. While images of tigers and elephants in far-off lands are always an attractive prospect, the wildlife on your own doorstep is equally fascinating. These warmer months will give you a chance to get out looking for home-grown wildlife such as badgers, foxes and birds. So get outside and keep your eyes peeled!

Plan your APOY 2017 year

Below is a list of all this year's rounds, including when the rounds open, when they close and the dates the results will be announced in *Amateur Photographer*. When you are planning your entry, remember to take into consideration the criteria required to fulfil the brief, and apply the creativity and technical excellence on which you will be judged.

| Theme | Synopsis | Announced | Closes | Results |
|----------------------|--------------------|--------------------|---------------|---------------------|
| Magical monochrome | Black & White | 25 Mar issue | 28 Apr | 10 Jun issue |
| Hit the streets | Street Photography | 6 May issue | 26 May | 15 Jul issue |
| Small wonders | Macro Nature | 27 May issue | 23 Jun | 12 Aug issue |
| City clickers | Cityscapes | 1 Jul issue | 28 Jul | 23 Sep issue |
| Into the wild | Wildlife | 5 Aug issue | 25 Aug | 14 Oct issue |
| Creative eye | Abstract Art | 2 Sep issue | 29 Sep | 11 Nov issue |
| Land lovers | Landscapes | 7 Oct issue | 27 Oct | 9 Dec issue |
| Face to face | Portraiture | 4 Nov issue | 29 Nov | 6 Jan issue |

© DAVID TRAVIS



£10,000
of SIGMA
prizes to
be won

To enter visit www.amateurphotographer.co.uk/apoy

ROUND 5: WILDLIFE PHOTOGRAPHY TIPS

Advice and ideas to help you capture engaging images of wildlife



Get down low

Don't be afraid to get down and dirty. Dropping by a metre or so brings the viewer into the world of the animal subject, and shooting in this way will give your image a much more natural feel.



© STEVE NASH

Backgrounds

A background can make or break a wildlife image. Take your time ensuring that your subject is set against a clean and complementary background. Your subject will pop out of the frame providing beautiful context.

her of the Year

petition for amateur photographers



While it's tempting to seek out exotic and unusual wildlife for photography, some of the most striking examples of the genre can be found right on your own doorstep

APPOY
2017
In association with
SIGMA



**PRIZE
WORTH
£1,040**

This month's prize

Win a Sigma 150-600mm F/5-6.3 DG OS HSM zoom lens and Sigma USB dock

The Sigma 150-600mm DG OS HSM lens is a high-end zoom designed to meet the demands that photographers require in challenging conditions, such as wildlife photography. The lens features an updated Optical Stabilisation (OS) system with accelerometer, which improves the vertical and horizontal panning that is essential for wildlife images.

By connecting the USB cable to a computer, the Sigma USB dock enables photographers to update the firmware of the lens and customise its features. The prize value is £1,039.98.



© STEVE MCGINN

Wildlife in action
Wildlife gives a fantastic opportunity to capture some great action shots. A bird in flight, for example, can create an image of real drama. Even just a shot of a running horse or deer can really hold the viewer's attention.



© GUY BRADING

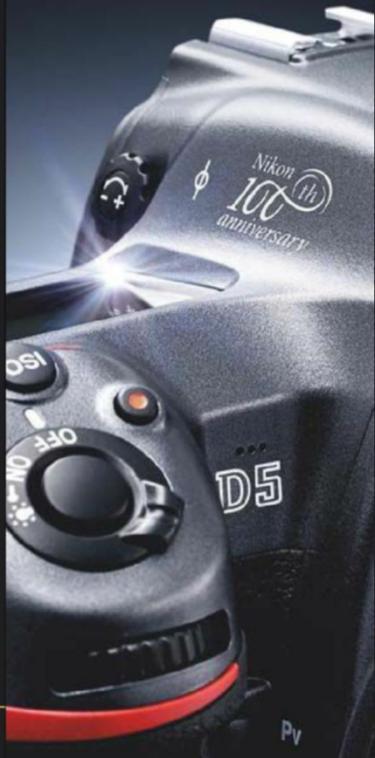
Black & white
Even though a great number of animals have incredible and vibrant fur or feathers, their character can still be emphasised with beautiful black & white or even toning. Monochrome can add real atmosphere to an image.

Grays of Westminster®

Exclusively... **Nikon**



Special Edition D5 Body £7699.00
with presentation case



**Special Edition f/2.8 lens set: AF-S 14-24mm f/2.8G • AF-S 24-70mm f/2.8E ED VR
AF-S 70-200mm f/2.8E FL ED VR £7699.00**

Nikon
100th
anniversary

SPECIAL EDITION PRODUCT RELEASES

PROBABLY THE WIDEST RANGE
OF NEW & SECOND-HAND
Nikon IN THE WORLD

020-7828 4925

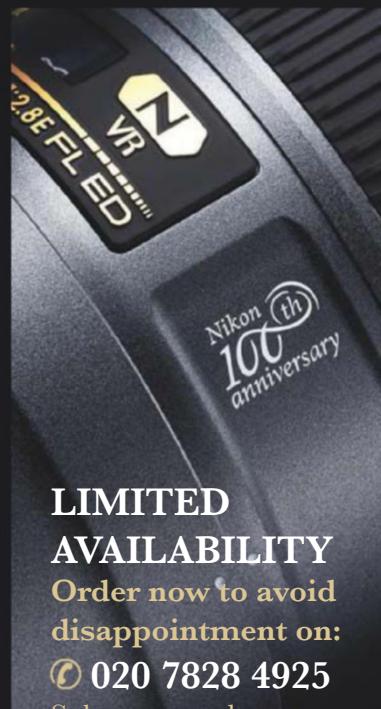
EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE



Special Edition AF-S 70-200mm f/2.8E FL VR
With lens element presentation display and case £3599.00



Special Edition D500 Body £2599.00
with presentation case



**LIMITED
AVAILABILITY**
Order now to avoid
disappointment on:
020 7828 4925
Sales start end
of July 2017



The image maker

From his studio at Blackrock in Dublin Bay, **Tony Hurst** has produced beautiful and iconic Nikon product shots for nearly three decades. **Andrew Sydenham** travels over the water to Ireland to uncover the secrets of his success

Tony Hurst has been an avid camera collector for years. With his a particular fascination for Nikon models, it was logical that Tony would soon beat a path to the long-established Grays of Westminster in London, which sells new and secondhand Nikon cameras, cases and accessories. At that time, Tony had already started photographing his own camera collection, rapidly developing his own unique style, when Grays of Westminster owner Gray Levett asked him to photograph something

for his company's adverts. The rest, as they say, is history, and Tony has been photographing Grays' product shots ever since. All this took place some 25 years ago, and now Tony's photographs are so admired and well known that the celebrated photographer and film director Terence Donovan once told Gray Levett that Tony Hurst is a genius.

As with many prominent photographers, Tony's passion for photography began at an early age. When he was just 12 years old, he could be found tinkering with a folding Kodak camera and

Tony Hurst seated in the studio with his Nikon D3 and studio camera stand

A selection of W-Nikkor lenses styled in a sardine can with a Nikon w-Nikkor.C 1:2.5 f3.5cm in the foreground





'Editing in Photoshop is like working in the darkroom... shading and balancing the image to match my vision'

discovering the magic of the printing process in a home darkroom. 'There was one thing about photography that I really liked – you could do the whole thing yourself, bar manufacturing the film. You didn't have to be reliant on anybody,' he says.

Things soon became more serious when Tony enrolled on a course at the Regent Street Polytechnic in London. 'I was a pretty poor student, and I don't know whether I got much out of it,' says Tony. 'They just didn't teach you how to survive. My first job was working in a darkroom for a guy who learnt his trade in the 1930s photographing fine art, glass, jewellery and pictures. It was very formal photography, but he really knew how to paint with light, with his four-minute exposures at f/45 on a plate camera with me wiggling a curtain behind the subject for a smooth background. It was hardly the last word in creativity, but the key element was that it taught me that quality is paramount. This set a benchmark that's always stayed with me.'

Trade secrets

This excellent grounding in the trade soon led to Tony setting up on his own at a time when film was still king, but what I really wanted to find out is how he has adapted to the digital age and achieved a standard of imagery quite different to that of others in his area of specialisation. 'Editing in Photoshop is very much like working in the darkroom for me,' admits Tony. 'I'm assembling a finished print in a gradual process – not so much correcting as perfecting, shading and balancing the image to match my vision.'

As I enter Tony's fantasy-factory studio, I'm surprised that it isn't at all as I expected. There are no pristine white walls in a high-tech environment, but what I'm immediately struck by is the collection of backgrounds lining the walls that must number in the hundreds. It's not a large studio by any means, but clearly it's one that has evolved to suit a



specific purpose over a long period of time. As I look around, I can see just about everything a still-life photographer would ever need squirrelled away somewhere on the shelves or boxed up on the floor.

'Backgrounds are vitally important in my work, and choosing something that works and is sympathetic to the subject is half the battle,' says Tony. 'Dublin isn't like London with its prop hire outfits, so I've evolved my own collection out of necessity.'

He adds: 'Photographing cameras and lenses is an almost unnatural process. I'm very much working in a bubble here, taking all the time I need and making all the creative decisions myself. Attention to detail is key, and so is absolute cleanliness as I don't want to spend all my time removing dust spots.'

Tracing paper and Softfrost

ONE OF the most conspicuous and significant modifications to the basic lighting in Tony's studio is the sheet of diffusion material hanging from a boom arm or made up as frames. Adding extra layers of diffusion to an already soft light not only gives an extraordinary softness to shadows, but it also enhances saturation.

'I can bend, fold and shape the material to give exactly the effect I require,' says Tony. 'Shadows are gone. Placed in front of multiple hard sources, this dense filter will transform the beams into a single source of evenly dispersed soft light.' It looks deceptively simple, but patient, skilful use yields extraordinary results for Tony.

© ANDREW SIDENHAM



Tony Hurst painstakingly removes specks of dust from a Nikon F



Nikonos photographed on a paper engineering background inspired by The Great Wave off Kanagawa by Hokusai

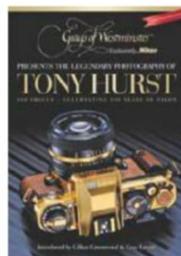


Nikon F2 and 50mm f/1.4 Nikkor with Sport Finder (1971-1980) on Perspex and pebble background

After sorting out the camera and background combination, the next stage in Tony's photographic process is the lighting. This is undoubtedly the most vital ingredient and is significantly more than just arranging flash heads around the set. Standard and spot dishes are shone through diffusers to create pools of light. Black card and other materials shade and shape highlights and shadow areas, while the all-important mirrors pick out minute details, throwing light into seemingly impossible-to-reach crevices. Sometimes these mirrors are so close to the subject that multiple exposures are required so the mirror can be removed from the final shot in digital editing.

The Nikon link

I couldn't tie Tony down to numbers, but many hundreds of exquisite cameras and lenses have received his rather special treatment over the years. Everything from Nikon mugs to branded clocks and watches line the shelves in his studio, and it's fitting to see Nikon products being photographed by a Nikon enthusiast, with a Nikon camera in a Nikon environment. While we were sitting at Tony's workstation selecting his favourite images to illustrate this feature, I was overwhelmed by the sheer volume



Tony Hurst's images feature regularly in AP, adorning the Grays of Westminster advertisements. He also contributes to the Nikon Historical Society's publications. Visit www.nikonhistoricalsociety.com and www.graysofwestminster.co.uk.

Grays of Westminster has produced a special signed, limited-edition book called *Grays of Westminster Presents The Legendary Photography of Tony Hurst*. There are 100 images to celebrate 100 years of Nikon. To order a copy, email info@graysofwestminster.co.uk.

of material he'd amassed over the years. There were folders within folders that formed a unique record of the Nikon brand and its history.

Tony's gear

The lens that almost permanently resides on the front of Tony's Nikon D3 is the Micro Nikkor 70-180mm f/4.5-5.6 zoom. He loves the flexibility this combination brings to framing and composing the picture almost as much as the camera's legendary resolution. In fact, he still favours the D3 in vivid setting over his Nikon D800. 'The D3's JPEG images just sparkle, and suit my way of working,' he says. A number of Bowens Gemini flash heads with various softboxes and light shapers provide Tony's illumination, but it's the tracing paper, diffusion material, reflectors and mirrors – along with a lifetime of experience – that help create his stunning images.

'I could never do without my studio camera stand,' he says. 'I lock it off and it just won't move. I've always hated tripods in the studio as they are far too easy to knock. And handholding? Never.'

'As for going back to shooting film, that's not going to happen,' Tony adds. 'I can edit a shot, revisit it the next day, see something different and change it, so it's too much of a luxury to relinquish.'

Trade in to trade up



Take a look at what we can part-exchange



Cameras



Lenses



Accessories



Lighting



Computing



Video

Visit **wexphotographic.com/trade-up** to submit a quote or
call us on **01603 481836** Monday-Friday 8.30am-6pm

Jason Lanier



Jason Lanier is an LA-based wedding and portrait photographer with an international following. He has over 400 videos on his YouTube channel. To find out more visit his website at jasonlanier.com.

Any portrait photographer who says they only shoot in natural light is basically lazy.' So says Jason Lanier, the straight-talking Californian people photographer and social-media sensation.

We're in a park just outside Windsor, with five models and around 30 pro, semi-pro and aspiring pro photographers. They have travelled from all over Europe to attend a workshop organised by British lighting innovator Rotolight, for whom he is an ambassador. He is also a Sony Alpha ambassador. Anyone who says you can't make a living through social media clearly hasn't met Jason, whose videos have given him a huge YouTube following and means he fills his workshops wherever he goes in the world.

Bluntness is clearly part of his appeal to his followers, which is just as well because there's a lot more where that came from.

Being better

'Too many photographers are lazy. They choose the laziest ways to light and the laziest ways to shoot and then wonder why they can't make a living. The thing is, we live in an age when everybody owns a camera and everybody can get decent shots, so you have to be better.'

You shoot a wedding and there's 200 people there with smartphones. You may not realise it, but they are your competition. If the couple can have their friends send them all their pictures of the day for free, which people do these days, why would they hire you? If your pictures are not markedly better you won't have a job.'

So how do you make your pictures better? By offering something camera phone users can't compete with.

'What can you do at a wedding that the guests can't? Posing, right? If you know how to flatter the bride's figure, and make them look better, that's a big advantage over the guy sitting on the edge' 

Guiding light

There is virtually no natural light that can't be improved upon, says pro portrait photographer

Jason Lanier

© JASON LANIER

KIT LIST



►Sony Alpha 9 and 7R II bodies

'Mirrorless cameras are the future,' says Jason. 'When I switched to Sony three years ago industry friends laughed at me, but Sony is overtaking Nikon now. They offer so many advantages over DSLRs.'





'When I was starting out in wedding photography,' recalls Jason, **'and needed to build a portfolio I bought wedding gowns in charity shops, hired TF models and went out and did shoots.'**

► Sony 85mm f/1.4 G Master

'If I could only have one lens it would be this one,' says Jason. It gives a beautiful rendition, and the bokeh is amazing. He also uses the Sony G Master 70-200mm f/2.8, and Sony Zeiss 35mm and 50mm f/1.4 lenses.



► Rotolight AEOS lights

The British-made AEOS is a location LED light aimed at stills as well as video shooters. It uniquely offers a strobe mode with variable colour temperature control. Read more about this light on page 34.



► Think Tank StreetWalker Hard Drive bag

Jason uses Think Tank bags for his Sony cameras and lenses, including this one, which is big enough to hold his 70-200mm, multiple other lenses, hard drives, media cards and other accessories.

Jason on the Rotolight AEOS

FOR JASON, a key benefit of LED lights compared with flash is that you can see how the light falls on the subject before you fire it, and if you're using an electronic viewfinder this benefit is even greater.

'Shooting outside with monolights, the modelling lamps aren't strong enough to actually see where the light is going to fall, and the light isn't the same as what you get from the flash – it's just an approximation. With LEDs you can see exactly what lighting you're going to get before you shoot – whether it's Rembrandt lighting, profile lighting, butterfly lighting – and that's huge.'

'When you use strobe, the light is generally cooler than the ambient light, so even though I'm getting nice warm tones on the background, because we're shooting close to magic hour, the tone on the subject will be cooler. With the AEOS I can choose a colour temperature on my camera and then set the light to the exact same Kelvin setting, or set the light to match the colour of the available light so it blends in. I don't have to mess around with gels, and let me tell you, when you start resorting to gels it's a guessing game, it really is. You can't fine-tune it.'

Jason sees LEDs as the future of lighting. 'I'm telling you, they will ultimately put monolights out of business, as they get more and more powerful. Because they run cool, there's no recycle time, and you don't burn through the batteries. When I shoot with the Profotos they have a great recycle time but the batteries are dead in 45 minutes. That's why they come with a car charger.'

For today's shoot, Jason is using just one light to demonstrate the benefits it can bring, but for his own commercial shoots he will often use more.

'Usually I'll use a key light and a fill. My ideal kit is an AEOS as the key, another AEOS behind as a rim light to get that "pop" and then maybe sometimes a Neo as a fill. That makes a great three-light kit.'

The AEOS is the world's first bi-colour LED location light with a strobe mode



Taken during Jason's UK workshop near Windsor using one handheld Rotolight AEOS light (see below)
Sony Alpha 9, 85mm f/1.4 lens



© JASON LAMER

of the aisle with his cell phone, taking a picture as the bride walks past, and she looks as big as Shamu because she is so close and he's shooting from below.'

Here's another advantage: you can be a master of posing but everyone behind you, shooting over your shoulder, is going to copy your shots. But what they can't do is achieve that beautiful bokeh that you get from shooting at wide apertures on cameras with larger sensors.

'If you're a portrait photographer, and you're not using fast glass and shooting wide open you may as well be using your iPhone,' argues Jason.

Let there be light

The third and possibly biggest advantage, according to Jason, is lighting. 'What really separates us from the crowd is how we use light. For pretty much every genre of photography that includes people – except for photojournalism and street – you need lighting. For about one hour a day, around golden hour, you get some great natural light (and even then you'll probably want to diffuse it) but what do you do for the other 23 hours? It's rare that the natural light is so perfect that it can't be improved upon. If you don't understand light and you can't use light you're going to really limit yourself in terms of what you can accomplish as a photographer.'

Jason is keen to emphasise that lighting isn't solely to illuminate the model's face. 'What a lot of photographers don't understand is the difference that lighting can make to your backgrounds. I was photographing our model just now and there was a guy shooting right next to me, taking exactly the same shots. But my shots were ten times better than his because I was synched to the AEOS and he was just using available light. I was able to expose for the background and use the flash to light the model. He had to bring



Behind the scenes at Jason's Windsor workshop

up the ambient exposure for everything, leaving the background washed out.'

Budget should be no barrier to taking control over the lighting so that you can model and sculpt it to best flatter your subject. Reflectors and diffusers are cheap to buy and can even be home made.

'Probably only 20-30% of photographers bother using diffusers or reflectors any more,' Jason guestimates. 'But this is important. Make the effort. A diffuser is an inexpensive solution to bad light. You'll need someone to hold it, but if you don't have an assistant, pay some kid 20 bucks to follow you around and hold it.'

Finding the best position for a reflector is a matter of trial and error, but wherever it's positioned there's one important rule: get it as close as possible.

'As you move the diffuser closer to the face they'll start to glow and you'll get that catchlight,' Jason demonstrates. 'This is applicable not just for natural light but also strobes, LEDs, anything you use. The closer you can get the light or modifier to the subject, the more they will "light up".'

But although diffusers or reflectors work well they're not without their challenges.

Wedding photographers have to compete with guests wielding camera phones, so their pictures must be much better. Using longer lenses with shallow depth of field, and mastering lighting, are two ways to achieve this



'They're great, but anyone who has ever used them outdoors will tell you that they're hard to hold still. When the wind picks up, the reflector moves and the light on the model becomes inconsistent.'

Traditionally, photographers would choose reflectors over strobes because strobes had a recycle time. You couldn't just fire away. But with the AEOS that isn't an issue.

'The other thing about reflectors in bright light is that you can only use them for about five minutes at a stretch because they're really wearing on the models' eyes. If you have the money for lights I would almost always recommend those instead.'

Lighting options

Until recently Jason primarily used monolights such as the Profoto, an industry-leading flash that offers bags of power, short recycle times and the ability to easily attach modifying accessories.

'You can get some beautiful light out of monolights and strobes, but you have to diffuse them,' says Jason. 'You have to modify them, attach Octoboxes, beauty dishes and baffles and so forth. But the AEOS changes the game because it gives off a softer light than monolights so you

can just immediately shoot with it, bare bulb, either with the continuous LEDs or in strobe mode. It has no recycle time, and doesn't blind the model like reflectors, or suffer from their inconsistency issues. You can hold it with one hand and shoot with the other too, which is difficult with most reflectors. Except for midday in bright sun, which is still monolight territory, about 70% of what I shoot now is with the AEOS.'

Ultimately, Jason stresses, the type of lighting you choose is less important than the fact that you use it. But you also need to know how to use it.

'Your creativity won't come unless you are technically sound. I can't emphasise that enough. When you're not second-guessing, and you have the ability to problem solve quickly, your creativity flows. And the secret to becoming accomplished at anything is practice, practice, practice.'

'Use the TF market ("Time For": where model and photographers give their time for free in exchange for pictures). Do as many TF shoots as you can to hone your craft. To this day, if I want to try something new I don't do it on the client's time, I do a TF shoot.'

© BENJAMIN STONE



Give models something to do with their hands

Jason's posing tips

1 There are two parts to posing: the physical aspect of posing the person, and the communication part: connecting with them. That's one of the biggest aspects of being a successful photographer. If they feel like they're in it with you, it's a team effort, they'll go so much further for you.

2 If you're working with a new model, ask them to send you a current selfie from their phone. Even if you've seen their Facebook photos, you want to see what they look like today. I also make them send me pictures of them wearing their outfits, rather than a photo of the outfit lying on a bed.

3 The feet are the foundation to the pose. Ask the model to spread their feet to the width of their shoulders. Don't have them do 'duck feet' – bring their toes in a little bit.

4 Ask them to rotate their hips, and shift their weight from one leg to the other. You also need to give the hands something to do. They need a purpose. Try asking them to put a thumb in the belt loop, and another thumb in a pocket. Then ask them to go on tiptoes, if they aren't wearing heels.

5 If they are wearing a coat, get them to take it off and hang it off one shoulder.

6 Take the time to explain poses – it makes things 10 times easier. Don't touch the model, unless moving them for positioning (and you've asked first) and just use your fingertips to move them into pose.

7 Use all the posing options: get the model to look right, look left and look centre. Also, use the three Hs: half, huge and headshots (half length, wide shots, and close-ups). Taking the time to get a variety of shots makes your clients happy.

8 Don't crop beneath the joints. Cut above the knee, tummy and above the bust. If you crop below the joints, it looks awkward. Be careful of where hands are positioned, but if you're cutting above the elbow, you don't need to worry about the hands.

9 Don't ask them to smile – just crack a joke for a natural smile.

AP

Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems



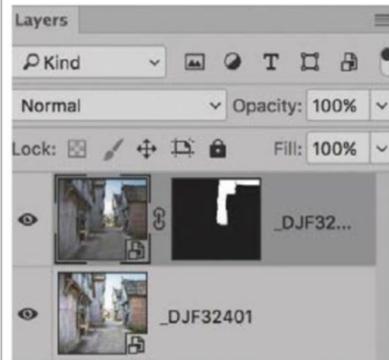
1 Crop the image

I started by selecting the Crop tool to crop the image more tightly. I also clicked Transform to reveal the Transform options and apply an Auto Upright adjustment. In the Basic panel I increased the global contrast, lowered the Highlights slider and added a positive Shadows adjustment.



2 Add Radial Filter adjustments

I then added Radial Filter adjustments to lighten the window on the left, the doorway on the right and the path edge on the right. With each Radial Filter adjustment, I lightened using a positive Exposure setting.



3 Duplicate the Smart Object layer

I held down the Shift key and clicked on the Open as Object button to open in Photoshop as a Smart Object layer. I right-clicked the layer and selected 'New Smart Object via Copy', then double-clicked the duplicate Smart Object layer and edited the settings to darken the sky. Finally, I added a layer mask to this Smart Object layer to reveal the sky area only.

Working with Smart Object layers

DAVID Fairhead photographed this recreated medieval street at Archeon in the Netherlands using a Nikon Df with a super-wide zoom lens. It looks like a fascinating place to visit, although I'm sure the real thing wouldn't have been so clean and tidy! I liked David's original interpretation, where he chose to add more light and shade contrast to the buildings and added a darkened

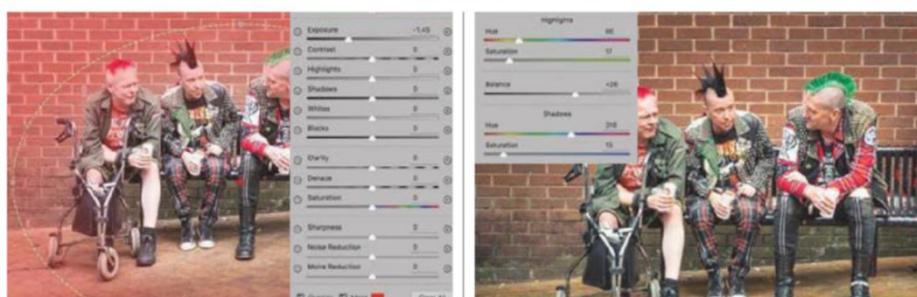
sky. What I did here was something similar. However, I found it tricky to balance the detail in the sky with that on the buildings. I therefore chose to process the image two ways. First to get the lighting on the houses looking right, and second to achieve an optimum exposure for the sky. I then merged the two versions using Photoshop to produce the final version.

Adding a split colour tone

I PARTICULARLY liked Gary Telford's shot of a trio of punks sitting on a bench drinking cans of lager. It is as if time has stood still the past 40 years for these guys, even though the ageing process clearly hasn't. It is a great documentary photograph and my aim was to stay true to the original. To strengthen the composition, I cropped out the distracting elements on the left and right of the frame and opted for a square crop, making full use of the empty space of the brick wall backdrop. This photograph would have worked really well as a black & white image. However, I chose to keep it in colour and used the Split Toning panel to add a green/blue colour wash, which muted the colours slightly.



BEFORE



1 Apply Basic panel adjustment

In the Basic panel I applied a lightening Exposure adjustment combined with an added Contrast and lightening Shadows adjustment. In the Presence section I added more Clarity and boosted the Vibrance. I then selected the Crop tool to crop out the bench on the left and the rubbish bin on the right.

2 Add localised adjustments

I then selected the Radial Filter tool and added a negative Exposure adjustment that darkened the outer areas and adjusted the Radial Filter Feather slider to soften the boundary edge. I also selected the Graduated Filter tool and added a darkening adjustment to the bottom-right corner.

3 Add a Split Toning colour effect

In this step I first went to the HSL panel and selected the Saturation tab. I then selected the Target Adjustment tool and dragged upwards on the brick wall to boost the saturation of the red and orange colours. Finally, I went to the Split Toning panel, where I added a green tint to the highlights and a blue tint to the shadows.

Smart Objects

SMART Objects can be used to place an image layer, or a group of layers, within a single container that can then be edited as if it were a regular layer, while preserving the full resolution

image data within the Smart Object itself. Photoshop users may already be aware of how you can convert a layer to a Smart Object and add filter adjustments or regular image adjustments that are then re-editable. Camera Raw also allows you to open edited raw images as Smart Object

layers, thereby preserving the source image as a raw master with the Camera Raw adjustments you applied. As you continue to edit the image in Photoshop you can at any point double-click to open the Smart Object layer and re-edit the Camera Raw settings.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

Seeing the light

Lighting your shots can be as simple or advanced as you like. **James Abbott** guides you through a number of lighting solutions – ranging from typical household lights to professional kits

Creativity around the home

It's time to raid the cupboards and ransack the house because there are plenty of simple lighting options you probably already have at your fingertips

PHOTOGRAPHY is all about light – it's what makes image capture possible. While any available light will allow you to take a shot, it's taking more control over *how* the subject is lit that results in something special. All it takes is careful consideration and a touch of ingenuity, and you can truly bring a subject to life. It doesn't matter whether you're using flash or continuous light of some sort, because both can be versatile tools.

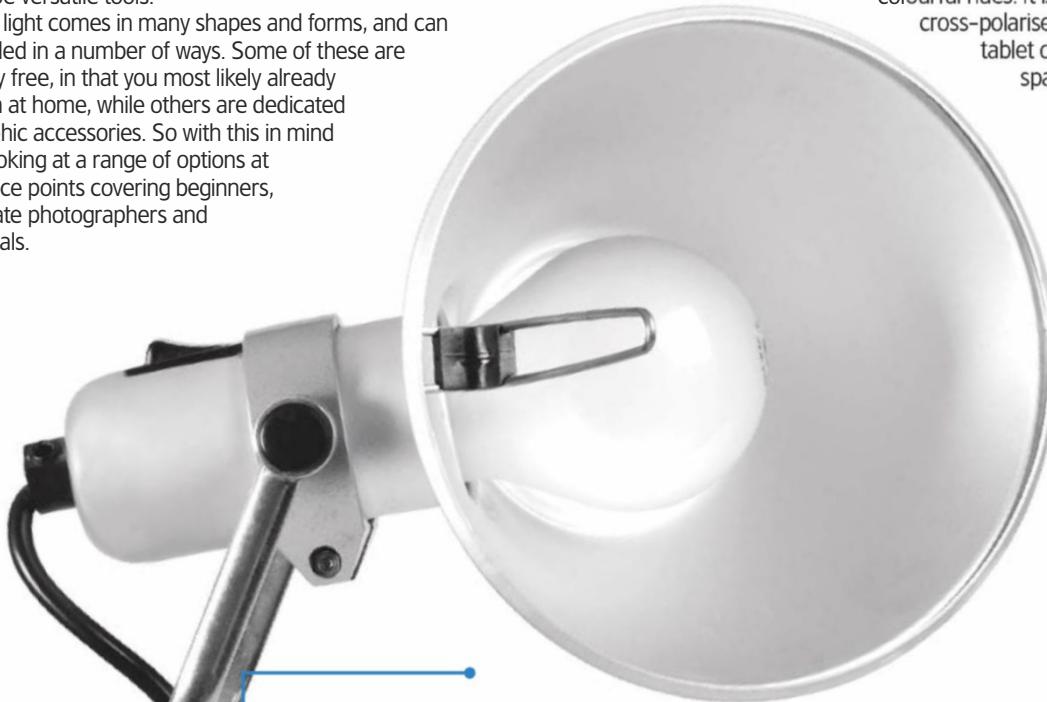
Artificial light comes in many shapes and forms, and can be controlled in a number of ways. Some of these are completely free, in that you most likely already have them at home, while others are dedicated photographic accessories. So with this in mind we'll be looking at a range of options at varying price points covering beginners, intermediate photographers and professionals.



Laptop screen

IN THE same way that a mobile-phone screen can be used as a soft, yet weak, light source, a laptop can be used to the same ends. However, with a larger screen you can also shoot colourful cross-polarised images of

clear plastic objects. Simply position the plastic item in front of the laptop screen using Blu Tack and attach a polarising filter to your lens. Rotate the filter until the screen turns black and the clear plastic takes on colourful hues. It is possible to shoot cross-polarised images with a tablet or phone screen, but space is obviously much more limited.



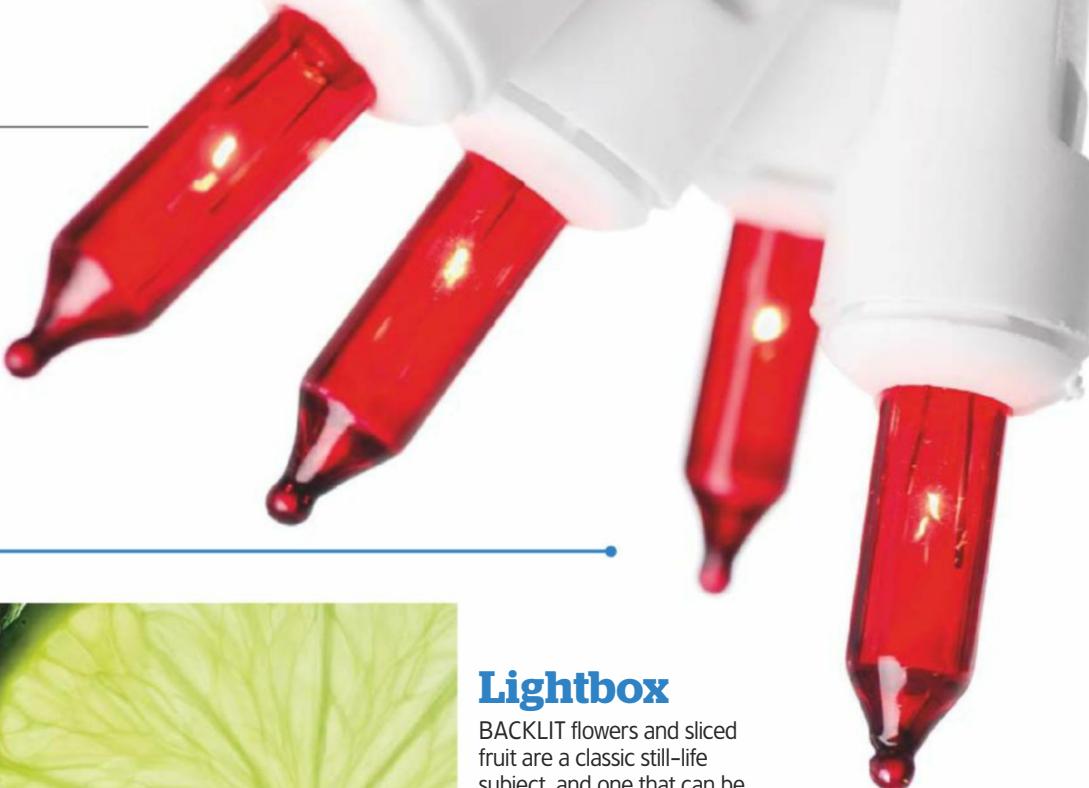
Anglepoise lamp

ONE OF the most basic lighting options available in the home is the humble Anglepoise desk lamp. Almost everyone has one, and these lights are ideal for shooting small tabletop still-life set-ups because they can be moved into a variety of positions. With this type of

lighting the shutter speed will be slow, so you'll need to mount your camera on a tripod and set white balance to auto to neutralise any colour cast. If you're shooting in the day close the curtains to block out as much natural light as possible, so the lamp is the main, and therefore controllable, source of light.

Fairy lights

MOST fairy lights only ever come out at Christmas, but for photographers they can be a great way to light images, or create highlights and abstract bokeh shots. If shooting indoors, the standard plug-in variety will work perfectly, but if you'd like to use them on location you can get versions that run on AA batteries.



Lightbox

BACKLIT flowers and sliced fruit are a classic still-life subject, and one that can be recreated easily at home using a lightbox. For this type of shot simply position the flowers or fruit on the lightbox with your camera attached to a tripod and aimed straight down. You'll need to use exposure compensation to avoid underexposure because the backlight will fool the camera's metering system. A lightbox can also be used to light a subject from the side, front or top.



Tablet/phone

SMARTPHONES and tablets can be used to light subjects either by using the LED light on the back as a continuous light, or using the screen itself for a softer light source. This type of lighting is generally best suited to shooting small individual objects, but some photographers have shot portraits lit by a tablet or phone screen using high ISO settings.



Torch

A TORCH is a great way to create light trails and to light a subject with interesting results. For painting with light you'll need to attach your camera to a tripod and shoot with a shutter speed of 15-30secs – the darkness of the location will dictate this. Then, after firing the shutter with a cable release, bathe every part of the subject in torchlight using a painting motion. The result is uneven yet dynamic lighting.

Flashgun accessories and LEDs

Take your lighting skills with you wherever you go with high-quality flashguns and LED lighting that can be controlled in a number of ways using special modifiers



Metz Mecablitz 52 AF-1

£209 • www.metz-mecatech.de/en

WITH a maximum guide number (GN) of 52m @ ISO 100 and 105mm, the Metz 52 AF-1 is a powerful mid-range flashgun that includes both manual and TTL flash control alongside a motorised zoom covering 24-105mm. For ease of use there's an illuminated touchscreen display that turns 90° when the camera and flashgun are in portrait format.

As you'd expect, the head swivels and rotates, and features an integrated diffuser for wideangle shots, as well as a white reflector card for use with bounce flash techniques. The Metz 52 AF-1 is available for Canon, Nikon, Sony, Olympus/Panasonic and Pentax cameras, and comes with a belt pouch and slave stand.



The Metz Mecablitz 52 AF-1 features a touchscreen

Hähnel Modus 600RT Speedlight

£230 • www.hahnel.ie

IF YOU'RE looking for a flashgun that packs a serious punch, the Hähnel Modus 600RT Speedlight is a powerhouse. Thanks to a high-capacity Extreme Li-ion battery, recycle times are said to be 4x faster than when using AA batteries. And with a fully charged battery you get up to 600 shots at full power, or 1,000 shots at half power.

The guide number of this flash is 60m @ ISO 100 and 200mm. Plus, there's a built-in 2.4GHz wireless receiver and transmitter offering compatibility with some third-party flashguns. The Modus 600RT Speedlight is available for Canon, Nikon and Sony cameras.



Lastolite Ezybox Speed-Lite 2 Plus

£59 • www.manfrotto.co.uk

SMALL, lightweight and featuring a near-flat profile when folded, the Manfrotto Ezybox Speed-Lite 2 Plus is clearly designed for photographers on the go. With a 22x22cm diffusion panel, and a second diffusion layer, the softbox loses 2 stops of light but

provides great diffusion as a result. The mounting mechanism is universal, which means you can attach the Ezybox to practically any flashgun. You can also connect Lastolite Honeycomb Grids and Gel Holder to it.

LitraTorch

● \$79 (around £61) ● www.litra.com

IT'S NOT often that photographic lights are built like a tank, but the LitraTorch is small (just 3.8x3.8cm), lightweight, waterproof and shockproof. With flicker-free 5,700K daylight-balanced light available at 800, 450 and 100 lumen settings, the LitraTorch can be used for both stills photography and video. The Li-ion rechargeable battery is charged via Micro USB, and the light includes several mounting options including standard 6.4mm thread, GoPro mount and magnets for versatility.



Nissin Di700 Air flashgun

● £169 ● www.nissindigital.com

WITH a colour LED control panel and selector dial, this flashgun is designed for single-finger operation. The motorised zoom extends from 24-200mm, and the flash offers a guide number of 54m @ ISO 100 at 200mm. The head swivels and tilts, and offers a wideangle diffuser and bounce card. Wireless TTL is

supported and includes Canon E-TTL/ E-TTL II, Nikon i-TTL and Sony ADI/ P-TTL, giving you the same control as a manufacturer's flashgun. The Nissin Di700 Air Flashgun Speedlight offers manual, TTL and high-speed sync up to 1/8000sec and is available for Canon, Nikon and Sony cameras.



Ray Flash Universal Ringflash Adapter

● £99 ● www.ray-flash.com

THE Ray Flash Universal Ringflash Adapter is the perfect way to transform a standard flashgun into a ringflash in just a few seconds. The Ringflash Adapter attaches to the front of your flashgun and hangs over the lens with an aperture for the lens to poke through. The result is even lighting with the classic ringflash look. It allows you to shoot with the flashgun in TTL or manual mode with no effect on colour temperature.



Gary Fong Lightsphere Collapsible Speed Mount

● £50 ● www.garyfong.com

THE best way to take control of your flashguns is to use light modifiers that change the quality and behaviour of the light. The Lightsphere Collapsible provides a soft omni-directional light that can be used as a main or fill-light primarily for portraits, but will work well for other subjects too. The light is said to be soft and even, thanks to eliminating the harshness of bare direct flash. It also collapses flat for transportation and storage.



Manfrotto Lumimuse 6 LED

● £70 ● www.manfrotto.co.uk

LED lights are great options for lighting a range of subjects because you can clearly see how the light falls. The Manfrotto Lumimuse 6 is a compact light made of aluminium and, as the name suggests, features six LEDs. The light includes a USB rechargeable Li-pol battery, and comes with a snap-fit filter mount and filters for colour correction and creative use. A 6.4mm thread allows you to attach the Lumimuse to a standard tripod head or other mount.

Home-studio options

Whether you shoot indoors or out on location away from a power source, there are many excellent lighting options available for all photographers and budgets

BASIC STUDIO KITS

Elinchrom D-Lite RX One/One Softbox To Go Set

£499 www.elinchrom.com

WITH a variable power output of 100W-6W, the Elinchrom D-Lite RX One/One Softbox To Go Set is designed to be the next logical step from using flashguns off-camera. There's a built-in receiver for wireless triggering and power control with the EL-Skyport Plus, and there's multi-voltage auto-detection for using the lights in different countries.

The RX One/One Softbox To Go Set includes: two RX One flash heads, two stands with a carry bag, two Portalite softboxes, one translucent deflector, an EL-Skyport Transmitter Plus, and a storage bag to carry everything. That's pretty much everything you need to get started with studio photography.



Bowens Gemini 400Rx kit

£569 www.bowens.co.uk

WITH a full power output of 400W, the Bowens Gemini 400Rx kit is at the more powerful end of the scale when it comes to mid-range studio lighting options. It offers a 5-stop flash power output, which, when coupled with the 250W modelling lamp, provides you with a powerful and versatile kit. The flash heads have a built-in Pulsar Radio Receiver, and the kit includes a Pulsar Tx Radio Trigger.

The Bowens Gemini 400Rx kit includes: two Gemini 400Rx heads, one Pulsar Tx radio trigger, two 90cm umbrellas, two wideangle reflectors, two stands, a kit holdall and a PC sync cable.



Metz Mecastudio BL-200 SB/UM kit II

£369 www.metz-mecatech.de

THE METZ Mecastudio BL-200 SB/UM kit II provides a medium maximum power output of 200W. And with a 50x70cm softbox in the kit and an 80cm white reflective umbrella, you have everything you need to begin shooting a range of subjects straight away. The heads use the Bowens S-type mount, so there's a wide range

of modifiers available.

The Metz Mecastudio BL-200 SB/UM kit II includes: two BL-200 flash heads, two air-cushioned stands, SB 50-70 softbox, UM-80 BW umbrella, one SR-18 standard reflector, a carry bag and a PC sync cable. No wireless trigger is included, but third-party options can be purchased separately.

WIRELESS TRIGGERS

Hähnel Captur

£55 www.hahnel.ie

OFFERING two-in-one functionality, Hähnel Captur triggers are both wireless camera and flash triggers. As a camera trigger you get full functionality, including Bulb shooting, and with flash they offer basic yet reliable



triggering of one or more flashguns. Available for Canon, Fujifilm, Nikon, Olympus/Panasonic and Sony cameras and flashguns.



PocketWizard Plus III Transceiver Twin Set

£229 www.pocketwizard.com

POCKETWIZARD was one of the first companies to achieve dominance in the wireless trigger market thanks to well-built and reliable products. The PocketWizard Plus III Transceivers live up to this

heritage and offer backwards compatibility with all PocketWizard products. It's for these reasons, and that they are available worldwide, that makes them a popular choice for pros.

Phottix Strato II Multi 5-in-1 Wireless Trigger set

£140
www.phottix.com

THE PHOTTIX Strato II Multi 5-in-1 Wireless Trigger System allows you to trigger flashes and studio lights wirelessly, and fire your camera remotely. The latter can be achieved via a cable or wirelessly. With this system you have one on-camera trigger and then one or multiple receivers to fire one or more flashguns.



PORTABLE BATTERY KITS



BASIC

Lencarta Safari 2

£700 www.lencarta.com

THE LENCARTA Safari 2 is a portable battery pack and 600W light that packs a punch whether you're shooting in the studio or on location. The battery pack powers a single flash head, so a two-head kit would use two batteries. This means more flashes per charge and the ability to move the two lights further apart without worrying about cable length.

The Safari sports an LED modelling lamp and a 5-stop flash range covering full power to 1/32nd power. Safari kits come with a Commander System wireless trigger, but also have a sync socket for other radio triggers and sync cables.

Profoto B2 250 AirTTL Location Kit

£1,994 www.profoto.com

THANKS to TTL and manual control, high-speed shooting up to 1/8000sec and 9 stops of power control up to 250W, the Profoto B2 250 AirTTL

Location Kit is a great option for professionals and enthusiasts who demand the latest and greatest features on offer. The battery can provide up to 215 flashes at full power, and the basic kit weighs just over 2kg, making it highly portable.

The kit doesn't include stands or modifiers, so these will need to be purchased separately, and to take advantage of TTL shooting and high-speed sync you'll need to purchase the optional AirTTL-C or AirTTL-N controller.

PROFESSIONAL



Living Light



Summer Offers



The Societies
of Photographers
Best Professional Lighting 2016
Elinchrom



Buy a D-Lite RX 4/4 Softbox Kit + Get a Free 44cm Beauty Dish

Buy a D-Lite RX 4 Head + Get a Free 18cm Reflector and 30° Grid

Buy a 21cm Basic Grid Set + Get a Free Grid Bag

Buy a 105cm Deep Translucent Umbrella + Get a Free Silver Reflector

Extended Until August 31st

www.theflashcentre.com

[Follow us on twitter](#)

[Join us on Facebook](#)

[The Flash Centre Blog](#)

[www.theflashcentre.com/blog](#)

elinchrom®

The shallow depth of field created at f/2 can be used to draw the viewer's eye to points of interest in an image
Fujifilm X-Pro2, 1/4000sec at f/2, ISO 200



Fujinon XF 50mm f/2 R WR

Michael Topham puts the latest mid-telephoto prime for Fujifilm's X-series through its paces

When Fujifilm announced a smaller and lighter alternative to its XF 35mm f/1.4 R in the shape of the XF 35mm f/2 R WR, I half suspected that it might be the first lens in a new series of f/2 primes. We didn't have to wait too long before Fujifilm announced its second example and the XF 23mm f/2 R WR became a popular choice with those who wanted a more compact, weather-sealed alternative to the XF 23mm f/1.4 XF R that arrived in 2013. After reviewing both the 23mm and 35mm f/2 primes, I came to the conclusion

that unless you really require the extra stop the manufacturer's f/1.4 lenses provide, you won't see a huge benefit from choosing the larger and heavier alternatives.

At the beginning of the year, Fujifilm added another prime to its f/2 series with the release of the Fujinon XF 50mm f/2 R WR. This mid-telephoto prime offers a focal length equivalent to 75mm in full frame, and is an alternative to the Fujinon XF 56mm f/1.2 R, which has garnered a reputation as being one of the finest X-system lenses for portraiture. With £300 separating the XF 50mm f/2 R WR

from the XF 56mm f/1.2 R, it seems those who've held out for Fujifilm to release an affordable lens for shooting portraiture, travel, low-light and everyday subjects finally have what they've been waiting for.

Features

Although the lens is slower than the XF 56mm f/1.2 R, there are benefits to be had from making the front element smaller and limiting the maximum aperture to f/2. The big appeal is its practical size and weight. When it's placed alongside the XF 56mm f/1.2 R, you get a much better idea of just how petite it is. The difference in weight (205g) is very noticeable when paired with a Fujifilm X-series body, and to keep the lens as small and

lightweight as possible, Fujifilm has developed an optical formula that arranges nine glass elements in seven groups. Of these nine lens elements, one is an aspherical ED (extra-low-dispersion) lens, which is designed to minimise performance fluctuations between different focal distances and prevent spherical and chromatic aberrations. Just like the other lenses in Fujifilm's series of f/2 primes, it features nine curved aperture blades that are designed to render striking circular bokeh at wide apertures.

Thanks to its inner focusing system, users of this lens needn't fret about the front element rotating or shifting back and forth when performing autofocus duties. To ensure the focusing is both fast and silent, the lens inherits the same stepping motor as used inside the XF 35mm f/2 R WR and XF 23mm f/2 R WR. If the lens performs as well as these lenses do, we anticipate faster and quieter focusing than you get on the XF 56mm f/1.2 R – something we'll touch on shortly in this review.

The WR abbreviation in its name highlights that this is one of Fujifilm's weather-resistant lenses. It features no fewer than 10 seals around the barrel to keep moisture and dust at bay, and you'll find a rubber seal around the perimeter of the metal mount to prevent moisture or dust creeping inside the camera body. Its WR status will appeal to outdoorsy types and those who don't like the thought of having to stop shooting in inclement weather or challenging environments. There's nothing to stop it being used with non-weather-sealed X-series cameras, but for the highest level of protection when it's needed, it's best paired with the manufacturer's weather and dust-resistant X-Pro2 or X-T2 bodies.

Another part of its spec not yet mentioned is its 46mm thread at the front for attaching filters and adapters. This is smaller than the 62mm filter thread on the XF 56mm f/1.2 R and slightly larger than the 43mm filter thread on both the XF 35mm f/2 R WR and XF 23mm f/2 R WR. The minimum focus distance

The lens creates pleasing background blur at f/2. Centre sharpness improves by stopping the lens down to f/4
Fujifilm X-Pro2, 1/1000sec at f/2, ISO 200



The lens is a great choice for those who'd like to shoot candid portraits Fujifilm X-Pro2, 1/2000sec at f/2, ISO 100

is another area where it has an advantage over the XF 56mm f/1.2 R. It has a maximum magnification of 0.15x and can focus within 39cm of a subject, whereas the XF 56mm f/1.2 R can only focus as close as 70cm.

Build and handling

Compare this lens to Fujifilm's wider f/2 primes and you'll notice it's a fraction longer than the XF 23mm f/2 R WR and not as stubby as the XF 35mm f/2 WR. It has the same difference in diameter between the rear and the front of the lens, resulting in the aperture ring being slightly larger than the manual focus ring. In typical Fujifilm tradition, the aperture ring is located closer to the mount, meaning fingers of the supporting hand can find it easily without having to shift the holding position.

When you consider there's a good saving to be made choosing this lens ahead of the XF

56mm f/1.2 R, you could be mistaken for thinking some corners might have been cut in terms of its build quality. The good news is that this isn't the case. It's constructed to the same high standard as its siblings in the f/2 range and feels every bit as solid as you'd expect for a lens that's designed to work as well on Fujifilm's premium mirrorless cameras as it is on their enthusiast and entry-level models.

The fact it doesn't have any switches on the barrel gives it a clean and stylish appearance. As well as having good aesthetics, it operates smoothly and precisely. The aperture ring clicks through its range in 1/3-stop increments and offers a little more rotational resistance than you get on the XF 56mm f/1.2 R. This good level of feedback translates to a very satisfying user experience from behind the camera. Rotating the aperture ring anti-clockwise to its farthest point sets it to its 'A' setting, where users can take control of shutter priority or let the camera decide on the best aperture setting in its auto mode. The manual-focus ring has a nicely damped feel to it when it's rotated and if the difference in size wasn't enough to help the user differentiate between it and the aperture ring, it's also more finely grooved. The manual-focus ring offers a comparable level of resistance to the XF 35mm f/2 R WR and XF 23mm f/2 R WR in use, while the fairly long standard circular lens hood that comes supplied with the lens does a fine job of preventing flare when shooting towards the light.

Our review sample of the lens was supplied in black, but those who opted for an X-series camera in a silver finish will be glad to know this lens is also available in silver to match.

Autofocus

Fujifilm's latest lenses have come a long way from early examples in terms of their autofocus



'This lens is perceptibly faster at locking on and acquiring focus'

performance. Compared to the Fujinon XF 56mm f/1.2 R, which was known for making some pesky whirring noises as it focused, this lens is noticeably quieter. It's not entirely silent – you can still hear a faint clicking when the shutter is half depressed and the aperture blades move, but on the whole it's a big improvement. Testing the lens with an X-Pro2 and then switching across to using the XF 56mm f/1.2 R also highlighted the fact that this lens is perceptibly faster at locking on and acquiring focus.

Image quality

The quality of the images created using this lens do not disappoint, and by opening the lens to its widest aperture setting of f/2, it's possible to create a pleasing separation between near and far subjects. The quality of out-of-focus highlights means a lot to photographers who like to generate images with a super shallow depth of field. Bokeh has a tendency to shift from circular in the centre to an elliptical shape at the edges, and although it doesn't create the same 'dreamy' feel to images as the more expensive XF 56mm f/1.2 R or XF 56mm f/1.2 APD ASPH lenses do at their maximum apertures, it delivers a pleasing level of background blur that'll satisfy almost everyone who uses it.

Centre sharpness out-resolves corner sharpness at f/2 and the same can be said right through the aperture range to f/11, at which point diffraction starts to soften images noticeably. Sharpness in the centre improves by stopping the lens down from f/2 to f/4 and there's a very gradual improvement in corner sharpness from f/2 to where it peaks at f/8. To preserve optimum sharpness right across the frame from corner to corner, users will want to shoot between f/4–5.6 on this lens.

Examination of our Image Engineering test alongside real-world images revealed visible levels of corner shading at the widest aperture. However, this soon disappears when the lens is stopped down to f/2.8. Even at f/2, vignetting from the lens isn't distasteful. It's tolerable for most applications and can be of benefit to portraiture and other subjects where you'd like to encourage the viewer's eye to travel straight to the centre of the frame.

Chromatic aberration is handled reasonably well by the lens, with only minor fringes of colour being observed along high-contrast edges at wide apertures. Distortion isn't a cause for concern on this lens either, and users should be aware that Fujifilm delivers correction for raw files via lens-specific metadata. This is accessed automatically by the raw converter you use to correct or mitigate common optical phenomena. It's the reason you won't find Fujifilm lenses listed under lens profiles in Camera Raw or Lightroom.



The lens acquires focus quickly with minimal fuss

Verdict

THIS lens is another well-received addition to Fujifilm's X-series. It follows on from the success of the XF 35mm f/2 R WR and XF 23mm f/2 R WR lenses and complements these wider focal length primes superbly. X-series users aren't short of choice when it comes to buying a fast mid-telephoto prime, but this lens has key advantages in that it's a convenient size for travelling and feels just as good on smaller X-series camera bodies such as the X-T20 as it does with the more advanced X-T2 and X-Pro2 models.

Added to this, it can focus quickly and has the benefit of being weather sealed. Factor in that it can be bought with the XF 35mm f/2 R WR for only £30 more than you'd spend on the XF 56mm f/1.2 R and you can see why these little f/2 primes are so popular and continue to sell like hot cakes.



Data file

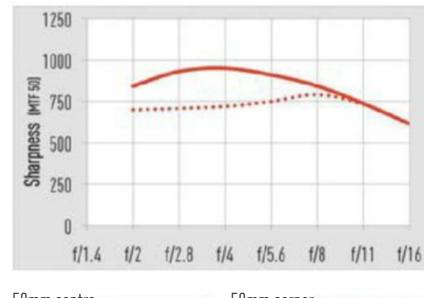
| |
|--|
| Price £449 |
| Filter diameter 46mm |
| Lens elements 9 |
| Groups 7 |
| Aperture blades 9 |
| Aperture f/2-f/16 |
| Minimum focus distance 39cm |
| Dimensions 60x59.4mm |
| Weight 200g |
| Lens mount Fujifilm X-mount |
| Included accessories Lens cap, lens hood |

**Amateur
Photographer
Testbench
GOLD**
★★★★★

Fujinon XF 50mm f/2 R WR

Resolution

The results from our Image Engineering tests tell us the lens gets gradually sharper in the centre when it's closed down from its maximum aperture of f/2 to f/4. There's a very gradual increase in corner sharpness between f/2 and f/5.6, with the sharpest results at the edge reaching their optimum at f/8. With centre and corner sharpness being affected by diffraction beyond f/8, we'd consider f/4-f/5.6 to be the lens's sweet spot.



50mm centre ————— 50mm corner

Shading

Vignetting is apparent in images taken at f/2, although it is well controlled. Corners appear approximately 0.4EV darker than the centre and you'll start to see an improvement by f/2.8. The vignetting correction that's built into the raw file metadata did a good job of correcting shading on our raw files when processing through Lightroom.



Curvilinear distortion

Thanks to Fujifilm's integration of software distortion correction, users can expect well-corrected JPEG and raw format files with virtually no curvilinear distortion. To take control over how much distortion correction is applied, you'll need to use software such as Iridient Developer or Capture One.

SMIA TV = 0.4%



Ebony 45SU, Rodenstock Grandagon-N 90mm f/4.5. Fujifilm Velvia iso 50. Exposure detail not recorded

Seilebost sunset

Seilebost (pronounced 'Shaylabost', near enough) is the southern shore of Losgaintir/Luskentyre Bay, Isle of Harris. The bay is partially sheltered by the island of Taransay just offshore; it is a place that perfectly distils the essence of the Outer Hebrides.

Soft air quality characterises Atlantic-facing shores of northwest Europe. The warmth of the Gulf Stream, combined with strong winds and an active sea surface make for an awful lot of water vapour. This softness is evident here, in a photograph made some years ago with my beloved 5x4inch Ebony 45SU view camera.

The contrast range was not ridiculously high, but shooting on transparency film the photographer always looks to hold the tonal range to a limit of five stops if possible, and accept there may be some black shadows. This composition required a soft 0.9 ND graduate. I recall having the filter angled strongly. Imagine a line drawn from bottom left to top right corner, with the gradient zone straddling that, and full density starting just about where the sun is.

Transparency film is notoriously unforgiving, but here soft light and a LEE soft grad balance the strong tones and colours of Velvia, hopefully to convey a little bit of that Hebridean magic.



LEE 0.9 ND soft grad filter



Soft grad filter



Joe Cornish
www.joecornishgallery.co.uk



leefilters.com

Vanguard Alta Pro 2+ 264AT

Andy Westlake tests out a tripod with an ingenious multi-angle centre column

● £189 ● www.vanguardworld.co.uk

MOST tripods currently follow a 'travel' pattern, with legs that reverse fold around the head for a more compact size. The Vanguard Alta Pro 2+ 264AT, however, is based on a rather different concept. Its legs fold conventionally, but it has a multi-angle centre column that can be tilted off-vertical then rotated freely relative to the legs, allowing the camera to be pointed in almost any direction. This extra flexibility can be really useful in the field, particularly for macro work. All of the centre-column movements are adjusted using large controls with textured rubberised grips.

Vanguard has included lots of other neat features, too. The 4-section aluminium legs have clever twist locks that are restricted to just 35° rotation between loose and tight, which means they're extremely easy to operate. All three locks on each leg can be undone together in a single movement, making the tripod quick to set up.

Rather than the usual two or three leg angles, Vanguard offers four, of 20°, 40°, 60° and 80°, changed via easy-to-grip sliding locks. Chunky, curved rubber feet provide good ground contact at all leg angles. The lowest position enables practically ground-level shooting when used in concert with the tilting centre column, and crucially you don't have to disassemble anything, which again means it's quicker to set up than tripods with split or short centre columns.

A matte grey gunmetal finish and yellow markings provide a utilitarian, almost military aesthetic; there's no chance of this tripod attracting undue attention, or reflecting a colour cast back into your images. The build quality offers few causes for complaint, the only small disappointment being that the centre column height adjustment screw isn't captive. The tripod also gets a bit wobbly at its full height, as this requires fully extending the rather long centre column, and I was happier restricting it to 140cm. With the column down, you'll only get 120cm.

Verdict

If you like the sound of a tripod that can hold your camera at angles most others can't, then the Vanguard Alta Pro 2+ 264AT is certainly worth a look. It's well thought-out, quick to use and easily sturdy enough to hold an enthusiast DSLR. It does face strong competition from the Manfrotto 190 Go, which is a bit smaller and lighter, but has a less flexible centre column that can only be set to vertical or horizontal. Even so, it's a good choice for nature and macro photography.



At a glance

- Max height 150cm
- Folded length 50.5cm
- Weight 1.9kg
- Max load 7kg

MATCHED HEADS

The tripod comes as a leg-set only, so you'll also need to buy a head. Vanguard makes two in a matching gunmetal finish, the compact 3-way Alta PH-32 that costs around £75, and the £70 Alta BH-100 ball head.





Before



MAKE YOUR PHOTOS AMAZING

PortraitPro is the world's best-selling retouching software. Fast and intuitive, you can enhance every aspect of a portrait for beautiful results. Fix blemishes, improve the lighting and even apply makeup with easy-to-use sliders.

GET THE FREE TRIAL AT PORTRAITPROFESSIONAL.COM

SCORES MAX 5 STAR RATING
IN GROUP SOFTWARE TEST.
Practical Photography July 2017

10% OFF
with the coupon code
AP1817

“ WHETHER YOU'RE LOOKING FOR A SIMPLE METHOD TO JUST SOFTEN BLEMISHES OR YOU WANT TO TOTALLY REIMAGINE A SUBJECT, PORTRAITPRO 15 IS THE TOOL YOU'RE LOOKING FOR! ” - SHUTTERBUG



twitter.com/Portrait_Pro

facebook.com/Portrait.Professional

youtube.com/user/AnthropicsTechnology

Tech Support

Email your questions to: apanswers@timeinc.com, Twitter @AP_Magazine and #AskAP, or Facebook. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

Previewing in mono on OM-D

Q I have switched from Canon to Olympus and now have an Olympus OM-D E-M1 Mark II. Is it possible to preview images in black & white? It was possible to do this with my Canon – I was able to check skin tones for each image I shot. **John Smith**

A I am assuming that this is a technique you found useful with your Canon, using black & white to check the luminance tonality of colour images? If that is the case, you can simply use raw capture mode and enable Monotone Picture Mode. By recording raw files, you preserve all the colour data which can be unlocked in post-processing but the camera will both preview and review the raw images taken – in greyscale. That does force you to compose through the camera's electronic viewfinder or the rear screen in black & white. If you want to work in colour and only occasionally check images in mono, you can use the raw edit

mode when reviewing raw files to produce a mono version, which can be saved in the camera alongside the original raw file. This can be in any of the picture modes, including monotone. This is rather fiddly but it does work.

Screen calibration difficulties

Q I am new to calibrating and have hit a wall with what to do. I bought a Datacolor Spyder5 Pro, calibrated as per the instructions, and sent a batch of photos to a professional print lab. The results look completely different to what I see on my screen, they are much less vibrant and dull. Do you have any advice on how I can ensure an accurate calibration?

Crum (AP forum)

A The whole idea of calibration is to ensure that the colours and tone you see on the screen is what everyone else will see on their calibrated display as well as when printed on a properly calibrated printer. However, it's not as simple as that. The imaging



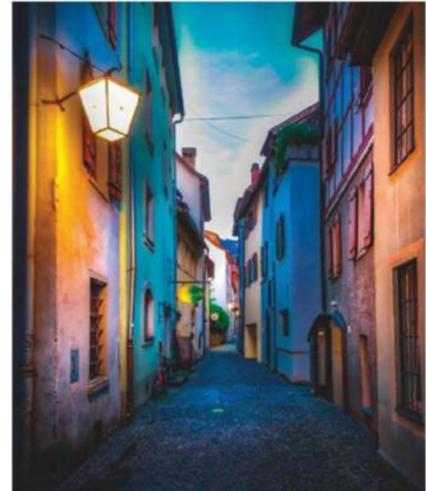
Effective calibration gives a unified colour space throughout your workflow

HDR halo problem

Q I realise this is not for everyone, but I have a problem each time I try to make a three-image HDR photo, whether I use Lightroom or Aurora HDR 2017. The issue occurs whenever the sky meets a solid object, for example a roof, tree or mountain. The object always

appears to have a halo around it. What can I do to eliminate this? I've included an exaggerated example for you (above).

Keith Jones



Keith's image with strong halo effects

A It's possible to create extended dynamic range images from multiple frames with bracketed exposure, without the heavy effects of a typical HDR mode. I often do this to create a natural-looking result in anticipation of blown highlights or blocked shadows when shooting in challenging conditions. The key is to not overdo it. The more donor images the better, using a generously wide range of exposures. To control the halos effectively, try not to crank up the adjustments when merging the images. I would also recommend working in raw, if you aren't already. Of course, don't use images that have already had the HDR treatment in-camera.

application you are using at either end of the workflow must also respect the same calibration framework. This includes the colour space you are working in and the colour space of the resulting file. I would check to see if you are producing files with Adobe RGB or another extra wide colour space, like ProPhoto. If your printing service is expecting files in sRGB, then the colour mapping will be wrong and you will get results that you describe. If the printing service is expecting Adobe RGB and you are sending files that are sRGB or something else, then the result will once again look different.

EOS-M to Micro Four Thirds lens adapter

Q Is it possible to use a Canon EOS-M lens on my Panasonic Lumix GX80 using an adapter? I can't seem to find any. **Zeb Chiliden**

A The reason you can't find any such adapters is that the flange back distance required to focus an EOS-M lens to infinity on a Micro Four Thirds body like your GX80 is too short. The provision of electronic control of aperture and focusing would also be very challenging.

Q&A compiled by Ian Burley

SUMMER SALE!

Subscribe from just £24.74*



SAVE
UP TO
36%

PLUS

ENJOY THESE FANTASTIC SUBSCRIPTION BENEFITS:

- Pay only £1.95 per issue
- Enjoy the luxury of home delivery
- Get exclusive rewards for subscribers every month. Join Rewards at amateurphotographer.co.uk/rewards

0330 333 1113

Quote code: 13AV

Monday - Saturday from 8am - 6pm (UK time)



Subscribe online at

amateurphotographersubs.co.uk/13AV



Complete
the coupon
below

THE DIRECT DEBIT GUARANTEE: This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits. If there are any changes to the amount, date or frequency of your Direct Debit, Time Inc. (UK) Ltd will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request Time Inc. (UK) Ltd to collect a payment, confirmation of the amount and date will be given to you at the time of the request. If an error is made in the payment of your Direct Debit, by Time Inc. (UK) Ltd or your bank or building society, you are entitled to a full and immediate refund of the amount paid from your bank or building society. If you receive a refund you are not entitled to, you must pay it back when Time Inc. (UK) Ltd asks you to. You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

Complete this coupon and send to: FREEPOST Time Inc (No further address needed. No stamp required - for UK only)

**YES! I would like to subscribe to Amateur
Photographer saving up to 36%**

Please tick your preferred payment method

UK 3 monthly Direct Debit - Pay only £24.74 per quarter, **SAVING YOU 36% of the full price of £38.88** **TOP OFFER**

2 years (102 issues) Credit Card - Pay only £200.99 (full price £311.00) saving 35% across the two years

1 year (51 issues) Credit Card - Pay only £107.49 (full price £155.50) saving 30% across the year

Your details

Mr/Mrs/Ms/Miss: Forename: _____

Surname: _____

Email: _____

Address: _____

Postcode: _____

Home Tel No: (inc area code) _____

Mobile No. _____

Date of Birth: **DD** **MM** **YY** **YY**

I would like to send a gift to:

Please also fill out 'Your Details' on the left. To give more than one subscription, please supply address details on a separate sheet.

Mr/Mrs/Ms/Miss: Forename: _____

Surname: _____

Address: _____

Postcode: _____

Choose from 3 easy ways to pay:

1. I enclose a cheque/postal order made payable to Time Inc. (UK) Ltd, for £ _____

2. Please debit £ _____ from my:

Visa Debit MasterCard Amex

Card No: _____

Expiry Date:

MM YY

Signature: _____

3. Pay only £24.74 every 3 months by Direct Debit (UK only)

Instruction to your Bank or Building Society to pay by Direct Debit
For office use only. Originator's reference - 764 221



Name of Bank: _____

Address: _____

Postcode: _____

Account Name: _____

Sort Code: _____

Account No: _____

Please pay Time Inc. (UK) Ltd. Direct Debits from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Time Inc. (UK) Ltd. and if so, details will be passed electronically to my Bank or Building Society.

Date: _____

*Pay just £24.74 every 3 months by Direct Debit, with the price guaranteed for the first 12 months and we will notify you in advance of any price changes. Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. Offer closes 31st August 2017. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for 1 year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. For full terms and conditions, visit www.magazinesdirect.com/terms. For enquires from the UK please call: 0330 333 1113, for overseas please call: +44(0) 330 333 1113 (lines are open Monday-Saturday, 8:00am-6:00pm UK time) or e-mail: help@magazinesdirect.com. Calls to 0330 numbers will be charged at no more than a national landline call, and may be included in your phone provider's call bundle. We will process your data in accordance with our Privacy Policy (www.timeincuk.com/privacy). By providing your information, you agree to be contacted by Time Inc. (UK) Ltd, publisher of Amateur Photographer and other iconic media brands, with information about our goods and services and those of our carefully selected third parties. Please tick here if you do not wish to receive these messages: by email and/or SMS by post and/or telephone about carefully selected third party goods and services.

QAP code 13AV



Professor Newman on...

The patent minefield

A patent holds a lot of interesting information about the ownership of lens manufacturing

My attention was drawn recently to a number of interesting lens patents that have been posted on Camera-wiki (camera-wiki.org/wiki/lens_patents). While not every design is patented or patentable, many companies will take out a patent if they think it contains original intellectual property.

Lens designs are particularly easily patentable, since every configuration is in detail different, so the claims in lens patents tend to be along the following lines:

'A first lens group having positive refractive power, a second lens group having negative refractive power, a third lens group having positive refractive power, an aperture stop, a fourth lens group having a positive refracting power, a fifth lens group having a positive refracting power, and a sixth lens group having a negative refracting power. Wherein the first lens group is composed of three lenses, and the distance from an infinite object to a nearest object. Wherein the second lens group, the fourth lens group and the fifth lens group are independently moved in the optical axis direction upon focusing.'

This is a quote from the patent for the Zeiss Touit 50mm f/2.8 macro lens, submitted by Fujifilm Corporation. Since companies patent to protect their intellectual property, the claimant has a very good indication of which company designed and developed the lens, especially since it absolutely protects that configuration of elements. In the case of this lens, Zeiss is also an assignee.

This is not always the case. The Sony lenses for its cameras are generally claimed by Sony, including those branded Zeiss. The Sony full-frame 70–400mm

f/4–5.6 is claimed by Tamron. All the Zeiss Batis brand lenses are claimed by Tamron (see my article in AP 28 November 2015).

Most of the Panasonic Micro Four Thirds lenses branded Leica are claimed by Panasonic, which does not surprise anyone familiar with these lenses. Hasselblad lenses are claimed by Fujifilm, which will not surprise anyone who knows the history of the Hasselblad H series.

Some other oddities are the Olympus M. Zuiko 75mm f/1.8, which is claimed by Sigma, as are the 8mm f/1.8 and 25mm f/1.8. More interestingly, so is the

'A lens designed to be built in one factory could end up being quite different from a lens for another factory'

Panasonic 25mm f/1.4, which is actually branded Leica.

What does this all mean? As I outlined in my earlier article, this is a result of the manufacturing methodology known as 'OEMing', whereby one company contracts an 'original equipment manufacturer' to manufacture products on its behalf. The assignment of the intellectual property rights shows that in many cases this is not simply a manufacturing subcontract, but a 'design and build' arrangement.

This makes a lot of sense in the world of lens design, because much of the design of a lens is determined by the manufacturing process used to make it. A lens designed to be built in one factory could end up being quite different from a lens for another factory. Lens designers within a company are familiar with their own processes and achievable tolerances, so if a company wishes to subcontract manufacture, 'design and build' is a sensible option.



A Leica lens, or is it a Panasonic or a Sigma?

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

Contact

Amateur Photographer, Time Inc (UK) Ltd, Pinehurst 2, Pinehurst Road, Farnborough, Hampshire GU14 7BF
Telephone 01252 555 213
Email amateurphotographer@timeinc.com
Picture returns: telephone 01252 555 378
Email appicturedesk@timeinc.com

Subscriptions

Enquiries and orders email help@magazinesdirect.com
Alternatively, telephone 0330 333 1113
overseas +44 330 1113 (lines open Mon-Fri GMT
8.30am-5.30pm excluding bank holidays)
One year (51 issues) UK £155.50; Europe €259;
USA \$338.99; Rest of World £221.99

Test Reports

Contact OTC for copies of AP test reports.
Telephone 01707 273 773

Advertising

Email liz.reid@timeinc.com
Inserts Call Mona Amarasakera, Canopy Media, on 0203 148 3710

Editorial team

| | |
|-------------------------------|-------------------------|
| Group Editor | Nigel Atherton |
| Deputy Editor | Geoff Harris |
| PA and Senior Brand Assistant | Leeanne Wright |
| Technical Editor | Andy Westlake |
| Deputy Technical Editor | Michael Topham |
| Technique Editor | Tracy Calder |
| Senior Features Writer | Oliver Atwell |
| News editor | Hollie Latham Hucker |
| News assistant | Liam Clifford |
| Production Editor | Jacqueline Porter |
| Chief Sub Editor | Jolene Menezes |
| Senior Sub Editor | Amanda Stroud |
| Art Editor | Sarah Foster |
| Senior Designer | Robert Farmer |
| Digital Editor | Jon Devo |
| Studio Manager | Andrew Sydenham |
| Picture Researcher | Rosie Barratt |
| Video Production | Dan Laughton |
| Photo-Science Consultant | Professor Robert Newman |
| Senior contributor | Roger Hicks |

Special thanks to The moderators of the AP website: Andrew Robertson, lisadb, Nick Roberts, The Fat Controller

Advertising

Commercial Manager Liz Reid 07949 179 200
Commercial Director Dave Stone 07961 474 548
Production Coordinator Andrew Durrant 0203 148 2694

Marketing

| | |
|-------------------------|-----------------------|
| Head of Marketing | Samantha Blakey |
| Publishing team | |
| Chief Executive Officer | Marcus Rich |
| Group Managing Director | Oswin Grady |
| Publishing Director | Simon Owen |
| Group Magazines Editor | Garry Coward-Williams |

Printed in the UK by the Wyndham Group

Distributed by Marketforce, 5 Churchill Place, London E14. Telephone 0203 787 9001

Editorial Complaints We work hard to achieve the highest standards of editorial content, and we are committed to complying with the Editors' Code of Practice (<https://www.ipso.co.uk/IPSO/cod.html>) as enforced by IPSO. If you have a complaint about our editorial content, you can email us at complaints@timeinc.com or write to Complaints Manager, Time Inc. (UK) Ltd Legal Department, 161 Marsh Wall, London E14 9AP. Please provide details of the material you are complaining about and explain your complaint by reference to the Editors' Code. We will endeavour to acknowledge your complaint within 5 working days, and we aim to correct substantial errors as soon as possible.

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. Time Inc. (UK) Ltd or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE Amateur Photographer (UK) 2017 Amateur Photographer (incorporating Photo Technique, Camera Weekly & What Digital Camera) Email: amateurphotographer@timeinc.co.uk Website: www.amateurphotographer.co.uk Time Inc. switchboard tel: 0203 148 5000 Amateur Photographer is published weekly [51 issues per year] on the Tuesday preceding the cover date by Time Inc. (UK), 161 Marsh Wall, London E14 9AP. Distributed by Marketforce (UK) Ltd, 5 Churchill Place, London E14, ISSN 0022-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. Time Inc. (UK) Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. Time Inc. (UK) Ltd reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One-year subscription [51 issues] £155.50 (UK), €259 (Europe), \$338.99 (USA), £221.99 (rest of world). The 2015 US annual DEU subscription price is \$338.99, airfreight and mailing in the USA by named Air Business Ltd, c/o WorldNet Shipping Inc, 156-15, 144th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o WorldNet Shipping Inc, 156-15, 144th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at Time Inc. (UK), 161 Marsh Wall, London E14 9AP. Air Business Ltd is acting as our mailing agent.

Time Inc. 



Calling the adventurer within...

Join one of our new India routes built around sunrise & sunset for photography enthusiasts:

| | | |
|----------------------|--|---|
| 19 Sep – 3 Oct 2017 | Amritsar & Himachal Pradesh | From The Golden Temple, to Chandratal lake, ancient Buddhist monasteries, mountain villages, cold desert terrain and the lush valleys of Kinnaur |
| 7 Oct – 18 Oct 2017 | Kolkata & Darjeeling | From Kolkata's architecture, markets and pottery district, to Darjeeling's tea estates, Buddhist temples, Himalayan villages and mountain vistas |
| 22 Oct – 5 Nov 2017 | Rajasthan, Taj & Varanasi | From Udaipur (Venice of India), to Jodhpur (blue city), Pushkar Camel Fair, Taj Mahal, Jaipur (pink city) and Varanasi (Dev Diwali light festival) |
| 11 Nov – 24 Nov 2017 | Tamil Nadu | From Chennai's fishing ports to bird sanctuaries, silk weaving villages, rice fields, ornate Hindu temples, French architecture and salt flats |
| 30 Nov – 14 Dec 2017 | Assam & Hornbill Festival | From Meghalaya's waterfalls and root bridges, to Assam's Majuli island and rhino safari, to the heady tribal extravaganza of Nagaland's Hornbill Festival |
| 30 Dec – 13 Jan 2018 | Kerala & Hampi | From New year in Kerala, the Kochi carnival, fishing ports, wildlife safari, Nilgiri villages and tea estates, to the ancient ruins of Hampi |

View full itineraries at www.ethicalphototours.co.uk £100 discount code: APHP717

COMPLETE PACKAGE

Unrivalled coverage of all things golf from the world's oldest golf magazine



**Subscribe to
Golf Monthly and
save up to 35%
(golfmonthlyssubs.co.uk/12NF)**

For golfers, by golfers – the essential guide to the whole game in one since 1911

**GOLF
MONTHLY**

Buying Guide

585
cameras
& lenses
listed &
rated

Our comprehensive listing of key specifications for cameras and lenses

Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing



Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However, some can accept accessory grips to improve handling with larger lenses.

Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

Size and weight

Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However, there's still a wider choice of lenses available for DSLRs.



Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.

DSLR cameras

| NAME & MODEL | RRP | SCORE | SUMMARY | | | | | | | | | | RESOLUTION | LENS MOUNT | MAX ISO | VIDEO | MIC INPUT | SHOOTING | | | | SCREEN | | | DIMENSIONS | | | |
|-------------------------------|-------|-------|---|--------|----------|-----------|------------------|-----------------|----------------|-------|------------|-------------------------|------------|------------|---------|--------|-----------|------------|-------------|------------|--------|--------|--|--|------------|--|--|--|
| | | | AF POINTS | | | | BURST MODE (FPS) | VF COVERAGE (%) | BUILT-IN WI-FI | FLASH | SCREENSIZE | ARTICULATED TOUCHSCREEN | | | | | | WIDTH (MM) | HEIGHT (MM) | DEPTH (MM) | WEIGHT | | | | | | | |
| Canon EOS 1300D | £450 | 4★ | Beginner-friendly model with simple controls and built-in Wi-Fi | 18MP | Canon EF | 12,800 | 1080p | 9 3 95 | • • | 3in | | 500 | 129 | 101.3 | 77.6 | 485g | | | | | | | | | | | | |
| NEW Canon EOS 200D | £580 | | Very compact entry-level DSLR with fully-articulated touchscreen | 24.2MP | Canon EF | 51,200 | 1080p | 9 5 95 | • • | 3in | • • | 650 | 122.4 | 92.6 | 69.8 | 453g | | | | | | | | | | | | |
| Canon EOS 700D | £750 | 4.5★ | Likeable entry-level DSLR, but sensor is now looking dated | 18MP | Canon EF | 12,800 | 1080p | • 9 5 95 | | 3in | • | 440 | 133 | 100 | 79 | 580g | | | | | | | | | | | | |
| Canon EOS 750D | £599 | 4★ | Entry-level model with 24MP sensor and articulated touchscreen | 24.2MP | Canon EF | 25,600 | 1080p | • 19 5 95 | | 3in | • • | 440 | 131.9 | 100.7 | 77.8 | 555g | | | | | | | | | | | | |
| Canon EOS 760D | £649 | 5★ | Higher-end version of EOS 750D with improved control layout | 24.2MP | Canon EF | 25,600 | 1080p | • 19 5 100 | | 3in | • • | 440 | 131.9 | 101 | 77.8 | 565g | | | | | | | | | | | | |
| Canon EOS 800D | £780 | 4.5★ | Updates EOS 750D with sophisticated 45-point autofocus | 24.2MP | Canon EF | 25,600 | 1080p | • 45 6 95 | • | 3in | • • | 600 | 131 | 99 | 76.2 | 532g | | | | | | | | | | | | |
| Canon EOS 77D | £830 | 4.5★ | Same core spec as EOS 800D but in higher-end body design | 24.2MP | Canon EF | 25,600 | 1080p | • 45 6 95 | • | 3in | • • | 600 | 131 | 100 | 76.2 | 540g | | | | | | | | | | | | |
| Canon EOS 80D | £999 | 5★ | Extremely capable mid-range DSLR for enthusiast photographers | 24.2MP | Canon EF | 25,600 | 1080p | • 45 7 100 | • | 3in | • • | 960 | 139 | 105.2 | 78.5 | 730g | | | | | | | | | | | | |
| Canon EOS 7D Mk II | £1599 | 4.5★ | High-speed APS-C DSLR includes sophisticated AF system | 20.2MP | Canon EF | 51,200 | 1080p | • 65 10 100 | | 3in | | 670 | 148.6 | 112.4 | 78.2 | 910g | | | | | | | | | | | | |
| Canon EOS 6D | £1700 | 4.5★ | Canon's most affordable full-frame DSLR includes Wi-Fi and GPS | 20.2MP | Canon EF | 102,400 | 1080p | • 11 4.5 97 | • | 3in | | 980 | 145 | 111 | 71 | 755g | | | | | | | | | | | | |
| NEW Canon EOS 6D Mk II | £1999 | | Includes 26.2MP full-frame sensor and fully articulated screen | 26.2MP | Canon EF | 102,400 | 1080p | • 45 6.5 98 | • | 3in | • • | 1,200 | 144 | 110.5 | 74.8 | 765g | | | | | | | | | | | | |
| Canon EOS 5D Mk III | £2999 | 5★ | Great all-round DSLR for serious enthusiasts and professionals | 22.3MP | Canon EF | 102,400 | 1080p | • 61 6 100 | | 3.2in | | 950 | 152 | 116 | 76 | 950g | | | | | | | | | | | | |
| Canon EOS 5DS | £2999 | | High-resolution model with 50MP sensor | 50.6MP | Canon EF | 12,800 | 1080p | • 61 5 100 | | 3.2in | | 700 | 152 | 116.4 | 76.4 | 845g | | | | | | | | | | | | |
| Canon EOS 5DS R | £3199 | 5★ | Same as the 5DS, but low-pass filter removed for maximum resolution | 50.6MP | Canon EF | 12,800 | 1080p | • 61 5 100 | | 3.2in | | 390 | 152 | 116.4 | 76.4 | 845g | | | | | | | | | | | | |
| Canon EOS 5D Mk IV | £3599 | 4.5★ | Hugely accomplished workhorse model, but pricey | 30.4MP | Canon EF | 102,400 | 3840p | • 61 7 100 | • | 3.2in | • | 900 | 151 | 116 | 76 | 890g | | | | | | | | | | | | |
| Canon EOS-1D X Mk II | £5199 | | Professional high-speed sports and action model | 20.2MP | Canon EF | 409,600 | 3840p | • 61 14 100 | | 3.2in | • • | 1,210 | 158 | 167.6 | 82.6 | 1,340g | | | | | | | | | | | | |
| Nikon D3300 | £600 | 4.5★ | Entry-level simple DSLR for beginners | 24.2MP | Nikon F | 25,600 | 1080p | • 11 5 95 | | 3in | | 700 | 124 | 98 | 75.5 | 460g | | | | | | | | | | | | |
| Nikon D3400 | £399 | | Adds Bluetooth to D3300 for connecting to smartphone | 24.2MP | Nikon F | 25,600 | 1080p | • 11 5 95 | | 3in | • | 1,200 | 124 | 98 | 75.5 | 445g | | | | | | | | | | | | |
| Nikon D5300 | £830 | 4.5★ | Ageing mid-range DSLR is now available at bargain prices | 24.2MP | Nikon F | 25,600 | 1080p | • 23 5 95 | • | 3.2in | • | 700 | 125 | 98 | 76 | 530g | | | | | | | | | | | | |
| Nikon D5500 | £720 | 4.5★ | Excellent image quality and handling from a small DSLR | 24.2MP | Nikon F | 25,600 | 1080p | • 39 5 95 | • | 3.2in | • • | 820 | 124 | 97 | 70 | 470g | | | | | | | | | | | | |
| Nikon D5600 | £800 | | Minor update to the D5500 adds Bluetooth smartphone connection | 24.1MP | Nikon F | 25,600 | 1080p | • 39 5 95 | • | 3.2in | • • | 970 | 124 | 97 | 78 | 465g | | | | | | | | | | | | |
| Nikon D7100 | £1100 | 4.5★ | A highly accomplished camera with excellent image quality and AF | 24.1MP | Nikon F | 25,600 | 1080p | • 51 6 100 | | 3in | | 950 | 135 | 106 | 76 | 765g | | | | | | | | | | | | |
| Nikon D7200 | £939 | 4★ | Updates the D7100 with some useful extras such as Wi-Fi | 24.2MP | Nikon F | 25,600 | 1080p | • 51 6 100 | • | 3.2in | | 1,100 | 135.5 | 106.5 | 76 | 765g | | | | | | | | | | | | |
| Nikon D7500 | £1299 | 4.5★ | Places the excellent sensor from the D5600 into a smaller body | 20.9MP | Nikon F | 1,640,000 | 3840p | • 51 8 100 | • | 3.2in | • • | 950 | 135.5 | 104 | 72.5 | 720g | | | | | | | | | | | | |
| Nikon D500 | £1729 | 5★ | Probably the best DX-format DSLR ever, with remarkable autofocus | 20.9MP | Nikon F | 1,640,000 | 3840p | • 153 10 100 | • | 3.2in | • • | 1,240 | 147 | 115 | 81 | 860g | | | | | | | | | | | | |
| Nikon D610 | £1800 | 5★ | Nikon's cheapest full-frame model with a solid feature set | 24.3MP | Nikon F | 25,600 | 1080p | • 39 6 100 | | 3.2in | • | 900 | 141 | 113 | 82 | 850g | | | | | | | | | | | | |
| Nikon D750 | £1800 | 5★ | Great all-round enthusiast full-frame model with tilting screen | 24.3MP | Nikon F | 51,200 | 1080p | • 51 6.5 100 | • | 3.2in | • | 1,230 | 140.5 | 113 | 78 | 840g | | | | | | | | | | | | |
| Nikon DF | £2600 | 4★ | Retro-styled full-frame model with excellent sensor | 16.2MP | Nikon F | 204,800 | - | 39 5.5 100 | | 3.2in | | 1,400 | 143.5 | 110 | 66.5 | 765g | | | | | | | | | | | | |
| Nikon D810 | £2699 | 5★ | High-resolution full-frame DSLR offers superb image quality | 36.3MP | Nikon F | 51,200 | 1080p | 51 12 100 | • | 3.2in | | 1,200 | 146 | 123 | 82 | 980g | | | | | | | | | | | | |
| Nikon D5 | £5199 | | Nikon's top-end sports and action model for professionals | 20.8MP | Nikon F | 3,280,000 | 3840p | • 153 14 tbc | | 3.2in | • • | 3,780 | 160 | 158.5 | 92 | 1,405g | | | | | | | | | | | | |
| Pentax K-S1 | £550 | 4★ | Pentax's entry-level DSLR comes in a range of colours | 20.2MP | Pentax K | 51,200 | 1080p | • 11 5.4 100 | | 3in | | 410 | 92.5 | 120 | 69.5 | 498g | | | | | | | | | | | | |
| Pentax K-50 | £600 | 4.5★ | Large viewfinder and two control dials – unusual at this price | 16.3MP | Pentax K | 51,200 | 1080p | 11 4 100 | | 3in | | 410 | 130 | 97 | 71 | 650g | | | | | | | | | | | | |
| Pentax K-S2 | £649 | 4.5★ | Includes a fully articulated screen and in-body stabilisation | 20.2MP | Pentax K | 51,200 | 1080p | • 11 5.4 100 | • | 3in | • | 410 | 122.5 | 91 | 72.5 | 678g | | | | | | | | | | | | |
| Pentax K-70 | £600 | 4.5★ | Solid performer that updates the K-S2 with a 24MP sensor | 24.2MP | Pentax K | 102,400 | 1080p | 11 6 100 | • | 3in | • | 410 | 125.5 | 93 | 74 | 688g | | | | | | | | | | | | |
| Pentax K-3 | £950 | 4★ | Well-featured enthusiast model with in-body image stabilisation | 24.2MP | Pentax K | 51,200 | 1080p | • 27 8 100 | | 3.2in | | 560 | 131 | 100 | 77 | 800g | | | | | | | | | | | | |
| Pentax K-3 II | £769 | 4.5★ | Updates the K-3, with built-in GPS instead of a flash | 24.3MP | Pentax K | 51,200 | 1080p | • 27 8.3 100 | | 3.2in | | 720 | 131.5 | 102.5 | 77.5 | 785g | | | | | | | | | | | | |
| Pentax KP | £1099 | 4★ | Compact but well-specified DSLR with interchangeable hand-grips | 24.3MP | Pentax K | 819,200 | 1080p | • 27 7 100 | • | 3in | • | 390 | 131.5 | 101 | 76 | 703g | | | | | | | | | | | | |
| Pentax K-1 | £1599 | 5★ | The first Pentax full-frame DSLR is excellent value for money | 36MP | Pentax K | 204,800 | 1080p | • 33 4.4 100 | • | 3.2in | • | 760 | 136.5 | 110 | 85.5 | 1,010g | | | | | | | | | | | | |
| Sigma SD Quattro | £850 | 3★ | SD-mount mirrorless camera with unique Foveon X3 sensor | 19.6MP | Sigma SD | 6400 | - | 9 3.6 100 | | 3in | | tbc | 147 | 95.1 | 90.8 | 703g | | | | | | | | | | | | |
| Sigma SD Quattro H | £1499 | | Physically identical body to SD Quattro, but with larger APS-H sensor | 25.7MP | Sigma SD | 6400 | - | 9 tbc 100 | | 3in | | tbc | 147 | 95.1 | 90.8 | 708g | | | | | | | | | | | | |
| Sony Alpha 58 | £450 | 4★ | Entry-level SLR-like camera but with electronic viewfinder | 20.1MP | Sony A | 16,000 | 1080p | 15 5 100 | • | 2.7in | • | 690 | 129 | 95.5 | 78 | 492g | | | | | | | | | | | | |
| Sony Alpha 68 | £479 | 3★ | Excellent AF and sensor, but low-resolution LCD screen and no Wi-Fi | 24MP | Sony A | 25,600 | 1080p | 79 8 100 | | 2.7in | • | 580 | 142.6 | 104.2 | 82.8 | 675g | | | | | | | | | | | | |
| Sony Alpha 77 II | £1000 | 4.5★ | Impressive autofocus and fast shooting, plus good handling | 24.3MP | Sony A | 25,600 | 1080p | 79 12 100 | • | 3in | • | 480 | 142.6 | 104 | 81 | 647g | | | | | | | | | | | | |
| Sony Alpha 99 | £1800 | 4★ | Fast-shooting SLR-like camera with an electronic viewfinder | 24.3MP | Sony A | 25,600 | 1080p | 19 10 100 | | 3in | • | 500 | 147 | 111 | 78 | 812g | | | | | | | | | | | | |
| Sony Alpha 99 II | £2999 | 4.5★ | Places the superb sensor from the Alpha 7R II in a DSLR-styled body | 42.4MP | Sony A | 102,400 | 3840p | 79 12 100 | • | 3in | • • | 100 | 142.6 | 104.2 | 76.1 | 849g | | | | | | | | | | | | |

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, we don't have space to list every camera and lens on the market, and some errors will inevitably have crept in along the way. We advise double-checking any crucial specifications or requirements with a reputable retailer or the manufacturer's website before making a major purchase. If you spot an error, please let us know by emailing amateurphotographer@timeinc.com.

For the latest range of DSLR and CSC models at competitive low prices, visit Park Cameras in store or online.

Speak to a member of our expert team for free impartial advice to help you find the perfect camera for your needs.

Keep up to date with us on:



PARK Cameras

www.parkcameras.com/ap

01444 23 70 60

Mirrorless cameras

| NAME & MODEL | RRP | SCORE | SUMMARY | | | RESOLUTION | LENS MOUNT | MAX ISO | VIDEO | MIC INPUT | AF POINTS | BURST MODE (FPS) | VIEWFINDER | BUILT-IN WI-FI | FLASH | SCREEN SIZE | ARTICULATED/TOUCHSCREEN | BATTERY LIFE (SHOTS) | WIDTH (MM) | HEIGHT (MM) | DEPTH (MM) | WEIGHT | SHOOTING | | | SCREEN | | | DIMENSIONS | | |
|-----------------------|-------|-------|--|--------|---------|------------|------------|---------|-------|-----------|-----------|------------------|------------|----------------|-------|-------------|-------------------------|----------------------|------------|-------------|------------|--------|----------|--|--|--------|--|--|------------|--|--|
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Canon EOS M10 | £399 | 4★ | Compact, extremely simple CSC designed for beginners | 18MP | Canon M | 25,600 | 1080p | 49 | 4.6 | • • | 3in | • • | 255 | 108 | 66.6 | 35 | 301g | | | | | | | | | | | | | | |
| Canon EOS M3 | £599 | 4★ | Mid-range model with enthusiast controls but no viewfinder | 24.3MP | Canon M | 25,600 | 1080p | • 49 | 4.2 | • • | 3in | • • | 250 | 110.9 | 68 | 44.4 | 366g | | | | | | | | | | | | | | |
| Canon EOS M6 | £730 | 3.5★ | Update to EOS M3 with faster autofocus and improved controls | 24.2MP | Canon M | 25,600 | 1080p | • 49 | 9 | • • | 3in | • • | 295 | 112 | 68 | 44.5 | 390g | | | | | | | | | | | | | | |
| Canon EOS M5 | £1049 | 4★ | DSLR-style mirrorless camera combines speed and good handling | 24.2MP | Canon M | 25,600 | 1080p | • 49 | 9 | • • | 3.2in | • • | 295 | 115.6 | 89.2 | 60.6 | 427g | | | | | | | | | | | | | | |
| Fujifilm X-A10 | £500 | 4★ | Simple entry-level CSC with tilting screen for selfies | 16.3MP | Fuji X | 25,600 | 1080p | 49 | 6 | • • | 3in | • | 350 | 119.6 | 67.4 | 40.4 | 331g | | | | | | | | | | | | | | |
| Fujifilm X-A3 | £599 | | Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor | 24.2MP | Fuji X | 25,600 | 1080p | 9 | 10 | • • | 3in | • • | 410 | 116.9 | 66.9 | 40.4 | 339g | | | | | | | | | | | | | | |
| Fujifilm X-E2S | £549 | 4★ | Rangefinder-style design with viewfinder and analogue controls | 16.3MP | Fuji X | 51,200 | 1080p | • 49 | 7 | • • | 3in | • | 350 | 129 | 74.9 | 37.2 | 350g | | | | | | | | | | | | | | |
| Fujifilm X-T10 | £499 | 4.5★ | Compact and very likeable camera with many features from the X-T1 | 16.3MP | Fuji X | 51,200 | 1080p | • 77 | 8 | • • | 3in | • | 350 | 118.4 | 82.8 | 40.8 | 381g | | | | | | | | | | | | | | |
| Fujifilm X-T20 | £799 | 5★ | Small SLR-style model with strong feature set including touchscreen | 24.3MP | Fuji X | 51,200 | 3840p | • 325 | 8 | • • | 3in | • • | 350 | 118.4 | 82.8 | 41.4 | 383g | | | | | | | | | | | | | | |
| Fujifilm X-T1 | £1100 | 5★ | Retro design based around analogue control dials and large EVF | 16.3MP | Fuji X | 51,200 | 1080p | • 49 | 8 | • • | 3in | • | 350 | 129 | 89.8 | 46.7 | 440g | | | | | | | | | | | | | | |
| Fujifilm X-Pro2 | £1349 | 5★ | Flagship model with unique optical/electronic hybrid viewfinder | 24.3MP | Fuji X | 51,200 | 1080p | • 77 | 8 | • • | 3in | • | 250 | 140.5 | 82.8 | 45.9 | 495g | | | | | | | | | | | | | | |
| Fujifilm X-T2 | £1450 | 5★ | Superb image quality and handling make it the best APS-C CSC to date | 24.3MP | Fuji X | 51,200 | 1080p | • 325 | 14 | • • | 3in | • | 340 | 132.5 | 91.8 | 49.2 | 507g | | | | | | | | | | | | | | |
| Leica TL | £1350 | | Stylish aluminium body and touchscreen-led control | 16MP | Leica L | 12,500 | 1080p | 195 | 5 | • • | 3.7in | • | 400 | 134 | 69 | 33 | 384g | | | | | | | | | | | | | | |
| NEW Leica TL2 | £1700 | | Update to the TL with 24MP sensor and much faster operation | 24MP | Leica L | 50,000 | 3840p | 49 | 20 | • | 3.7in | • | 250 | 134 | 69 | 33 | 399g | | | | | | | | | | | | | | |
| Leica SL | £5500 | 4★ | Leica's full-frame CSC has an astonishing viewfinder | 24MP | Leica L | 50,000 | 4096p | 49 | 11 | • • | 3in | • | 400 | 147 | 104 | 39 | 847g | | | | | | | | | | | | | | |
| Nikon 1 J5 | £349 | | Nikon's latest CSC aims to attract both beginners and enthusiasts | 21MP | Nikon 1 | 12,800 | 3840p | 171 | 60 | • • | 3in | • • | 250 | 98.3 | 59.7 | 31.5 | 265g | | | | | | | | | | | | | | |
| Nikon 1 AW1 | £749 | 3.5★ | High-end CSC is waterproof and shockproof | 14.2MP | Nikon 1 | 6400 | 1080p | 41 | 15 | • • | 3in | • | 220 | 113 | 71.5 | 37.5 | 356g | | | | | | | | | | | | | | |
| Olympus PEN E-PL7 | £499 | 4★ | High spec, compact size and superb image quality | 16MP | Mic4/3 | 25,600 | 1080p | 81 | 8 | • • | 3in | • • | 350 | 114.9 | 67 | 38.4 | 357g | | | | | | | | | | | | | | |
| Olympus PEN E-PL8 | £399 | | Retro external design hides serious specifications | 16.1MP | Mic4/3 | 25,600 | 1080p | 81 | 8.5 | • • | 3in | • • | 350 | 117.1 | 68.3 | 38.4 | 374g | | | | | | | | | | | | | | |
| Olympus OM-D E-M10 II | £549 | 4.5★ | Mid-range model has a strong feature set and performs very well | 16.1MP | Mic4/3 | 25,600 | 1080p | 81 | 8.5 | • • | 3in | • • | 320 | 119.5 | 83.1 | 46.7 | 342g | | | | | | | | | | | | | | |
| Olympus OM-D E-M5 II | £900 | 5★ | Combines great handling and image quality with stylish looks | 16MP | Mic4/3 | 25,600 | 1080p | • 81 | 10 | • • | 3in | • | 750 | 123.7 | 85 | 44.5 | 469g | | | | | | | | | | | | | | |
| Olympus PEN-F | £1000 | 5★ | Lovely retro rangefinder-styled CSC with built-in viewfinder | 20.3MP | Mic4/3 | 25,600 | 1080p | 81 | 10 | • • | 3in | • • | 330 | 124.8 | 72.1 | 37.3 | 427g | | | | | | | | | | | | | | |
| Olympus OM-D E-M1 | £1300 | 5★ | Fully weather-proofed and Wi-Fi-enabled pro-level CSC | 16.8MP | Mic4/3 | 25600 | 1080p | • 81 | 10 | • • | 3in | • • | 330 | 130 | 93.5 | 63 | 497g | | | | | | | | | | | | | | |
| Olympus OM-D E-M1 II | £1850 | 5★ | Superb AF system, super-fast shooting and remarkable in-body IS | 20.4MP | Mic4/3 | 25,600 | 3840p | • 121 | 18 | • • | 3in | • • | 500 | 134.1 | 90.9 | 68.9 | 574g | | | | | | | | | | | | | | |
| Panasonic Lumix G7 | £679 | 4★ | 4K video capture in a relatively inexpensive SLR-style CSC | 16MP | Mic4/3 | 25,600 | 3840p | • 49 | 8 | • • | 3in | • • | 360 | 124.9 | 86.2 | 77.4 | 410g | | | | | | | | | | | | | | |
| Panasonic Lumix G80 | £699 | 4.5★ | DSLR-style model for enthusiasts with in-body IS and 4K video | 16MP | Mic4/3 | 25,600 | 3840p | • 49 | 9 | • • | 3in | • • | 330 | 128.4 | 89 | 74.3 | 505g | | | | | | | | | | | | | | |
| Panasonic Lumix GX800 | £500 | 4★ | Tiny easy-to-use pocket CSC with tilting screen and 4K video | 16MP | Mic4/3 | 25,600 | 3840p | 49 | 5.8 | • • | 3in | • • | 210 | 106.5 | 64.6 | 33.3 | 269g | | | | | | | | | | | | | | |
| Panasonic Lumix GX80 | £599 | 4.5★ | Well-judged compact model with IS, tilting screen and viewfinder | 16MP | Mic4/3 | 25,600 | 4096p | 49 | 8 | • • | 3in | • • | 290 | 122 | 70.6 | 43.9 | 426g | | | | | | | | | | | | | | |
| Panasonic Lumix GX8 | £1000 | 5★ | In-body stabilisation and tilting viewfinder in a large rugged body | 20.3MP | Mic4/3 | 25,600 | 3840p | • 49 | 8 | • • | 3in | • • | 330 | 133.2 | 78 | 63.1 | 487g | | | | | | | | | | | | | | |
| Panasonic Lumix GH4 | £1300 | 4★ | Both 4K video quality and still images are impressive | 16MP | Mic4/3 | 25,600 | 4096p | • 49 | 12 | • • | 3in | • • | 500 | 133 | 93 | 84 | 560g | | | | | | | | | | | | | | |
| Panasonic Lumix GH5 | £1299 | 4.5★ | Video-focused high-end CSC with in-body stabilisation and 4K recording | 20.2MP | Mic4/3 | 25,600 | 4096p | • 225 | 12 | • • | 3.2in | • • | 410 | 138.5 | 98.1 | 87.4 | 725g | | | | | | | | | | | | | | |
| Sony Alpha 5000 | £420 | 4★ | Simple, compact model aims to compete with entry-level DSLRs | 20.1MP | Sony E | 16,000 | 1080p | • 25 | 3.5 | • • | 3in | • | 420 | 110 | 63 | 36 | 296g | | | | | | | | | | | | | | |
| Sony Alpha 5100 | £549 | 4★ | One of the very best entry-level cameras for video and image quality | 24MP | Sony E | 25,600 | 1080p | 179 | 6 | • • | 3in | • • | 400 | 110 | 63 | 36 | 283g | | | | | | | | | | | | | | |
| Sony Alpha 6000 | £670 | 4.5★ | Sophisticated AF and an impressive APS-C sensor | 24MP | Sony E | 25,600 | 1080p | 179 | 11 | • • | 3in | • | 310 | 120 | 67 | 45 | 344g | | | | | | | | | | | | | | |
| Sony Alpha 6300 | £1000 | 4.5★ | Premium CSC that boasts fast AF tracking and 4K video | 24.2MP | Sony E | 51,200 | 3840p | • 425 | 11 | • • | 3in | • | 350 | 120 | 66.9 | 48.8 | 404g | | | | | | | | | | | | | | |
| Sony Alpha 6500 | £1500 | 5★ | Technically hugely accomplished CSC with in-body image stabilisation | 24.2MP | Sony E | 51,200 | 3840p | • 425 | 11 | • • | 3in | • • | 350 | 120 | 66.9 | 53.3 | 453g | | | | | | | | | | | | | | |
| Sony Alpha 7 | £1300 | 4.5★ | One of the lightest, smallest full-frame cameras | 24.3MP | Sony E | 25,600 | 1080p | • 117 | 5 | • • | 3in | • | 340 | 127 | 94 | 48 | 474g | | | | | | | | | | | | | | |
| Sony Alpha 7 II | £1498 | 5★ | The full-frame Alpha 7 II includes in-body image stabilisation | 24.3MP | Sony E | 25,600 | 1080p | • 117 | 5 | • • | 3in | • | 350 | 126.9 | 95.7 | 59.7 | 556g | | | | | | | | | | | | | | |
| Sony Alpha 7R | £1700 | 4.5★ | Same body design as the Alpha 7 but higher resolution sensor | 36.4MP | Sony E | 25,600 | 1080p | • 25 | 4 | • • | 3in | • | 340 | 127 | 94 | 48 | 465g | | | | | | | | | | | | | | |
| Sony Alpha 7R II | £2599 | 5★ | A big step up from the A7R; one of the best full-frame cameras available | 42.4MP | Sony E | 102,400 | 3840p | • 399 | 5 | • • | 3in | • | 290 | 126.9 | 95.7 | 60.3 | 625g | | | | | | | | | | | | | | |
| Sony Alpha 7S | £2259 | 4★ | Remarkable low-light and video capabilities | 12.2MP | Sony E | 409,600 | 1080p | • 25 | 5 | • • | 3in | • | 380 | 126.9 | 94.4 | 48.2 | 489g | | | | | | | | | | | | | | |
| Sony Alpha 7S II | £2500 | 5★ | A specialist camera for low light shooting and 4K video | 12.2MP | Sony E | 409,600 | 3840p | • 169 | 5 | • • | 3in | • | 310 | 126.9 | 95.7 | 60.3 | 627g | | | | | | | | | | | | | | |
| Sony Alpha 9 | £4500 | 5★ | Super-fast CSC with 20fps shooting and stunning overall performance | 24.2MP | Sony E | 204,800 | 3840p | • 693 | 20 | • • | 3in | • • | 650 | 126.9 | 95.6 | 63 | 673g | | | | | | | | | | | | | | |

PARKCameras 

Up to
£70 CASHBACK
on selected Canon DSLRs
this Summer!

See website for details.
T&Cs apply.

SAVE £100
when purchasing the
Nikon D750

Nikon D750 camera image

Use voucher code
D750-100-OFF
Offer available
01.08.17 - 31.08.17

SAVE £200
when purchasing the
Nikon D810

Nikon D810 camera image

Use voucher code
D810-200-OFF
Offer available
01.08.17 - 31.08.17

Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

FOR MOST enthusiast photographers, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses allow you to focus on small subjects.

Large-aperture lenses allow you to isolate subjects against blurred backgrounds or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but with lower optical quality.



Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

LENS SUFFIX GUIDE USED BY MANUFACTURERS

| | | | | | | | | | |
|-------------|---|---------------|---|-------------|---|-------------|--|-------------|---------------------------------------|
| AF | Nikon AF lenses driven from camera | DC | Nikon defocus-control portrait lenses | ED | Extra-low Dispersion elements | LD | Low-Dispersion glass | SP | Tamron's Super Performance range |
| AF-S | Nikon lenses with Silent Wave Motor | DC | Sigma's lenses for APS-C digital | EF | Canon's DSLR lenses for full frame | LM | Fujifilm Linear Motor | SSM | Sony Supersonic Motor lenses |
| AF-P | Nikon lenses with stepper motors | DG | Sigma's designation for full-frame lenses | EF-S | Canon lenses for APS-C sized sensors | MP-E | Canon's high-magnification macro lens | STF | Sony and Laowa Smooth Trans Focus |
| AL | Pentax lenses with aspheric elements | DI | Tamron lenses for full-frame sensors | EF-M | Canon's lenses for its mirrorless M range | OIS | Optical Image Stabilisation | STM | Canon lenses with stepper motor |
| APD | Fujifilm lenses with apodisation elements | DI-II | Tamron lenses designed for APS-C DSLRs | EX | Sigma's 'Excellent' range | OS | Sigma's Optically Stabilised lenses | TS-E | Canon Tilt-and-Shift lens |
| APO | Sigma Apochromatic lenses | DI-III | Tamron lenses for mirrorless cameras | FA | Pentax full-frame lenses | PC-E | Nikon tilt-and-shift lenses | UMC | Ultra Multi Coated |
| ASPH | Aspherical elements | DN | Sigma's lenses for mirrorless cameras | FE | Sony lenses for full-frame mirrorless | PF | Nikon Phase Fresnel optics | USM | Canon lenses with an Ultrasonic Motor |
| AT-X | Tokina's Advanced Technology Extra Pro | DO | Canon diffractive optical element lenses | G | Nikon lenses without an aperture ring | PRO | Tokina and Olympus Professional lenses | USD | Tamron Ultrasonic Drive motor |
| AW | Pentax all-weather lenses | DT | Sony lenses for APS-C-sized sensors | HSM | Sigma's Hypersonic Motor | PZD | Tamron Piezo Drive focus motor | VC | Tamron's Vibration Compensation |
| CS | Samyang lenses for APS-C cropped sensors | DX | Nikon's lenses for DX-format digital | IF | Internal Focusing | SAM | Sony Smooth Autofocus Motor | VR | Nikon's Vibration Reduction feature |
| D | Nikon lenses that communicate distance info | E | Nikon lenses with electronic apertures | IS | Canon's Image-Stabilised lenses | SDM | Pentax's Sonic Direct Drive Motor | XR | Tamron Extra Refractive Index glass |
| DA | Pentax lenses optimised for APS-C-sized sensors | E | Sony lenses for APS-C mirrorless | L | Canon's 'Luxury' range of lenses | SMC | Pentax Super Multi Coating | WR | Weather Resistant |

DSLR Lenses

| LENS | RRP | SCORE | SUMMARY | IMAGE STABILISATION | SONY ALPHA | CANON | FOUR THIRDS | NIKON | PENTAX | SIGMA | MIN FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) | WEIGHT | MOUNT | DIMENSIONS |
|---------------------------------------|-------|-------|--|---------------------|------------|-------|-------------|-------|--------|-------|----------------|--------------------|------------|-------------|--------|-------|------------|
| CANON DSLR | | | | | | | | | | | | | | | | | |
| EF 8-15mm f/4 L USM | £1499 | | Impressive-looking fisheye zoom lens from Canon | | | | | | | | • | 15 | n/a | 78.5 | 83 | 540g | |
| EF-S 10-18mm f/4.5-5.6 IS STM | £299 | 4★ | A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes | • | • | | | | | | 22 | 67 | 74.6 | 72 | 240g | | |
| EF-S 10-22mm f/3.5-4.5 USM | £990 | 4★ | A good performer, with solid MTF curves and minimal chromatic aberration | | | • | | | | | 24 | 77 | 83.5 | 89.8 | 385g | | |
| EF 11-24mm f/4 L USM | £2799 | | Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens | | | • | | | | | 28 | n/a | 108 | 132 | 1180g | | |
| EF 14mm f/2.8 L II USM | £2810 | 4.5★ | Impressive resolution at f/8 but less so wide open | | | • | | | | | 20 | n/a | 80 | 94 | 645g | | |
| EF-S 15-85mm f/3.5-5.6 IS USM | £900 | 4★ | Four-stop image stabilisation and Super Spectra coatings, together with a useful range | • | • | | | | | | 35 | 72 | 81.6 | 87.5 | 575g | | |
| EF 16-35mm f/2.8 L II USM | £1790 | 4.5★ | A good performer with strong results at f/8 in particular | | | • | | | | | 28 | 82 | 88.5 | 111.6 | 635g | | |
| EF 16-35mm f/2.8 L III USM | £2150 | | Revamped wideangle zoom includes new optics in a weather-sealed lens barrel | | | • | | | | | 28 | 82 | 89.5 | 127.5 | 790g | | |
| EF 16-35mm f/4 L IS USM | £1199 | 4★ | Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras | • | • | | | | | | 28 | 77 | 82.6 | 112.8 | 615g | | |
| TS-E 17mm f/4 L | £2920 | | Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings | | | • | | | | | 25 | 77 | 88.9 | 106.9 | 820g | | |
| EF 17-40mm f/4 L USM | £940 | 4★ | Designed to match the needs of demanding professionals – and does so with ease | | | • | | | | | 28 | 77 | 83.5 | 96.8 | 500g | | |
| EF-S 17-55mm f/2.8 IS USM | £795 | 4★ | Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture | • | • | | | | | | 35 | 77 | 83.5 | 110.6 | 645g | | |
| EF-S 17-85mm f/4-5.6 IS USM | £600 | 3★ | Doesn't really live up to its promises. The zoom range is excellent but there are better alternatives | • | • | | | | | | 35 | 67 | 78.5 | 92 | 475g | | |
| EF-S 18-55mm f/3.5-5.6 IS STM | £195 | | Versatile, affordable standard zoom featuring four-stop image stabilisation | • | • | | | | | | 25 | 58 | 69 | 75.2 | 205g | | |
| EF-S 18-55mm f/4-5.6 IS STM | £220 | | Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics | • | • | | | | | | 25 | 58 | 66.5 | 61.8 | 215g | | |
| EF-S 18-135mm f/3.5-5.6 IS | £500 | | Four-stop image stabilisation, and automatic panning and tripod detection | • | • | | | | | | 45 | 67 | 75.4 | 101 | 455g | | |
| EF-S 18-135mm f/3.5-5.6 IS STM | £478 | | Uses stepper motor for silent and fast autofocus that's also well suited to video work | • | • | | | | | | 39 | 67 | 76.6 | 96 | 480g | | |
| EF-S 18-135mm f/3.5-5.6 IS USM | £500 | | Versatile wideangle zoom with new Nano USM focus technology | • | • | | | | | | 39 | 67 | 77.4 | 96 | 515g | | |
| EF-S 18-200mm f/3.5-5.6 IS | £740 | 4★ | Automatic panning detection (for image stabilisation) and a useful 11x zoom range | • | • | | | | | | 45 | 72 | 78.6 | 102 | 595g | | |
| EF 20mm f/2.8 USM | £610 | | Wideangle lens with a floating rear-focusing system and a USM motor | • | • | | | | | | 25 | 72 | 77.5 | 70.6 | 405g | | |
| EF 24mm f/1.4 L II USM | £2010 | | Subwavelength structure coating, together with UD and aspherical elements | • | • | | | | | | 25 | 77 | 83.5 | 86.9 | 650g | | |
| EF 24mm f/2.8 IS USM | £750 | 4★ | Small wideangle optic with image stabilisation | • | • | | | | | | 20 | 58 | 68.4 | 55.7 | 280g | | |
| EF-S 24mm f/2.8 STM | £165 | 4★ | Bargain price, tiny carry-everywhere size and a highly competent imaging performance | • | • | | | | | | 16 | 52 | 68.2 | 22.8 | 125g | | |
| TS-E 24mm f/3.5 L II | £2550 | | Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings | • | • | | | | | | 21 | 82 | 88.5 | 106.9 | 780g | | |

DSLR Lenses

| LENS | RRP | SCORE | SUMMARY | MOUNT | DIMENSIONS | | | | | MIN FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) | WEIGHT | | |
|------------------------------------|-------|-------|---|-------|---------------------|------------|-------|-------------|-------|----------------|--------------------|------------|----------------|--------------------|------------|-------------|
| | | | | | IMAGE STABILISATION | SONY ALPHA | CANON | FOUR THIRDS | Nikon | PENTAX | SIGMA | FULL FRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) |
| EF 24-70mm f/2.8 L II USM | £2300 | 5★ | Professional-quality standard zoom lens with a fast aperture | • | • | • | • | • | • | • | • | 38 | 82 | 88.5 | 113 | 805g |
| EF 24-70mm f/4 L IS USM | £1499 | | L-series zoom said to be compact, portable and aimed at both professionals and amateurs | • | • | • | • | • | • | • | • | 38 | 77 | 83.4 | 93 | 600g |
| EF 24-105mm f/4 L IS USM | £1049 | 4.5★ | An excellent all-round performer, and keenly priced, too | • | • | • | • | • | • | • | • | 45 | 77 | 83.5 | 107 | 670g |
| EF 24-105mm f/4 L IS II USM | £1129 | 4★ | Reworked workhorse zoom for full-frame cameras uses an all-new optical design | • | • | • | • | • | • | • | • | 45 | 77 | 83.5 | 118 | 795g |
| EF 24-105mm f/3.5-5.6 IS STM | £479 | | A versatile standard zoom lens that's an ideal route into full-frame photography | • | • | • | • | • | • | • | • | 40 | 77 | 83.4 | 104 | 525g |
| EF 28mm f/1.8 USM | £670 | | USM motor and an aspherical element, together with a wide maximum aperture | • | • | • | • | • | • | • | • | 25 | 58 | 73.6 | 55.6 | 310g |
| EF 28mm f/2.8 IS USM | £730 | 3.5★ | Lightweight and inexpensive lens, with a single aspherical element | • | • | • | • | • | • | • | • | 30 | 52 | 67.4 | 42.5 | 185g |
| EF 28-300mm f/3.5-5.6 L IS USM | £3290 | | L-series optic with expansive range, image stabilisation and a circular aperture | • | • | • | • | • | • | • | • | 70 | 77 | 92 | 184 | 1670g |
| EF-S 35mm f/2.8 Macro IS STM | £399 | | Features an innovative built-in dual-LED light for close-up shooting | • | • | • | • | • | • | • | • | 13 | 49 | 69.2 | 55.8 | 190g |
| EF 35mm f/2 IS USM | £799 | | First 35mm prime from Canon to feature an optical stabilisation system | • | • | • | • | • | • | • | • | 24 | 67 | 62.6 | 77.9 | 335g |
| EF 35mm f/1.4 L II USM | £1799 | 5★ | An outstanding addition to the L-series line-up | • | • | • | • | • | • | • | • | 28 | 72 | 80.4 | 104.4 | 760g |
| EF 40mm f/2.8 STM | £230 | | A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting | • | • | • | • | • | • | • | • | 30 | 52 | 68.2 | 22.8 | 130g |
| TS-E 45mm f/2.8 | £1200 | | Tilt-and-shift lens designed for studio product photography | • | • | • | • | • | • | • | • | 40 | 72 | 81 | 90.1 | 645g |
| EF 50mm f/1.2 L USM | £1910 | | Very wide maximum aperture and Super Spectra coatings, and a circular aperture | • | • | • | • | • | • | • | • | 45 | 72 | 85.8 | 65.5 | 580g |
| EF 50mm f/1.4 USM | £450 | 5★ | Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though | • | • | • | • | • | • | • | • | 45 | 58 | 73.8 | 50.5 | 290g |
| EF 50mm f/1.8 STM | £130 | 5★ | Lightest EF lens in the range, with wide maximum aperture and a Micro Motor | • | • | • | • | • | • | • | • | 35 | 49 | 69.2 | 39.3 | 130g |
| EF 50mm f/2.5 Macro | £350 | | Compact macro lens with floating system | • | • | • | • | • | • | • | • | 23 | 52 | 67.6 | 63 | 280g |
| EF-S 55-250mm f/4-5.6 IS STM | £265 | | A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies | • | • | • | • | • | • | • | • | 110 | 58 | 70 | 111.2 | 375g |
| EF-S 55-250mm f/4-5.6 IS II | £330 | 4★ | Ideal budget addition to the 18-55mm kit lens, with image stabilisation and USM | • | • | • | • | • | • | • | • | 110 | 58 | 70 | 108 | 390g |
| EF-S 60mm f/2.8 Macro USM | £540 | 4★ | Great build and optical quality, with fast, accurate and near-silent focusing | • | • | • | • | • | • | • | • | 20 | 52 | 73 | 69.8 | 335g |
| MP-E 65mm f/2.8 1-5x Macro | £1250 | | Macro lens designed to achieve a magnification greater than 1x without accessories | • | • | • | • | • | • | • | • | 24 | 58 | 81 | 98 | 710g |
| EF 70-200mm f/2.8 L USM | £1540 | | Non-stabilised L-series optic, with rear focusing and four UD elements | • | • | • | • | • | • | • | • | 150 | 77 | 84.6 | 193.6 | 1310g |
| EF 70-200mm f/2.8 L IS II USM | £2800 | 5★ | A great lens but also a costly one. Peak resolution at 0.4 cycles-per-pixel is simply amazing | • | • | • | • | • | • | • | • | 120 | 77 | 88.8 | 199 | 1490g |
| EF 70-200mm f/4 L USM | £790 | | A cheaper L-series alternative to the f/2.8 versions available | • | • | • | • | • | • | • | • | 120 | 67 | 76 | 172 | 705g |
| EF 70-200mm f/4 L IS USM | £1450 | 5★ | A superb option for the serious sports and action photographer | • | • | • | • | • | • | • | • | 120 | 67 | 76 | 172 | 760g |
| EF 70-300mm f/4.5-5.6 IS USM | £470 | 4★ | A great level of sharpness and only the small apertures should be avoided | • | • | • | • | • | • | • | • | 150 | 58 | 76 | 143 | 630g |
| EF 70-300mm f/4.5-5.6 IS II USM | £499 | 4.5★ | Updated mid-range telephoto zoom with new optics and much-improved autofocus | • | • | • | • | • | • | • | • | 120 | 67 | 80 | 145.5 | 710g |
| EF 70-300mm f/4.5-5.6 L IS USM | £1600 | 5★ | An L-series lens with a highly durable outer shell | • | • | • | • | • | • | • | • | 120 | 67 | 89 | 143 | 1050g |
| EF 70-300mm f/4.5-5.6 DO IS USM | £1700 | | Three-layer diffractive optical element and image stabilisation | • | • | • | • | • | • | • | • | 140 | 58 | 82.4 | 99.9 | 720g |
| EF 75-300mm f/4-5.6 III | £300 | | Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM | • | • | • | • | • | • | • | • | 150 | 58 | 71 | 122 | 480g |
| EF 75-300mm f/4-5.6 III USM | £350 | 2.5★ | Good but not outstanding. The inclusion of a metal lens mount is positive, though | • | • | • | • | • | • | • | • | 150 | 58 | 71 | 122 | 480g |
| EF 85mm f/1.2 L II USM | £2640 | 4★ | A well-crafted lens, with fast and quiet AF with good vignetting and distortion control | • | • | • | • | • | • | • | • | 95 | 72 | 91.5 | 84.0 | 1025g |
| EF 85mm f/1.8 USM | £470 | 5★ | Non-rotating front ring thanks to rear-focusing system, as well as USM | • | • | • | • | • | • | • | • | 85 | 58 | 75 | 71.5 | 425g |
| TS-E 90mm f/2.8 | £1670 | | Said to be the world's first 35mm-format telephoto lens with tilt-and-shift movements | • | • | • | • | • | • | • | • | 50 | 58 | 73.6 | 88 | 565g |
| EF 100mm f/2 USM | £559 | | A medium telephoto lens with a wide aperture, making it ideal for portraits | • | • | • | • | • | • | • | • | 90 | 58 | 75 | 73.5 | 460g |
| EF 100mm f/2.8 Macro USM | £650 | 4★ | A solid performer, but weak at f/2.8 (which is potentially good for portraits) | • | • | • | • | • | • | • | • | 31 | 58 | 79 | 119 | 600g |
| EF 100mm f/2.8 L Macro IS USM | £1060 | 5★ | Stunning MTF figures from this pro-grade macro optic | • | • | • | • | • | • | • | • | 30 | 67 | 77.7 | 123 | 625g |
| EF 100-400mm f/4.5-5.6 L IS II USM | £1999 | 4.5★ | L-series construction and optics, including fluorite and Super UD elements | • | • | • | • | • | • | • | • | 98 | 77 | 94 | 193 | 1640g |
| EF 135mm f/2 L USM | £1360 | | L-series construction with two UD elements and wide maximum aperture | • | • | • | • | • | • | • | • | 90 | 72 | 82.5 | 112 | 750g |
| EF 180mm f/3.5 L Macro USM | £1870 | | L-series macro lens with inner focusing system and USM technology | • | • | • | • | • | • | • | • | 48 | 72 | 82.5 | 186.6 | 1090g |
| EF 200mm f/2 L IS USM | £7350 | | Five-stop image stabilisation with tripod detection and Super Spectra lens coatings | • | • | • | • | • | • | • | • | 190 | 52 | 128 | 208 | 2520g |
| EF 200mm f/2.8 L II USM | £960 | | Two UD elements and a rear-focusing system in this L-series optic | • | • | • | • | • | • | • | • | 150 | 72 | 83.2 | 136.2 | 765g |
| EF 300mm f/2.8 L IS II USM | £7500 | | Four-stop image stabilisation makes this lens perfect for action photography | • | • | • | • | • | • | • | • | 200 | 52 | 128 | 248 | 2400g |
| EF 300mm f/4 L IS USM | £1740 | | Two-stop image stabilisation with separate mode for panning moving subjects | • | • | • | • | • | • | • | • | 150 | 77 | 90 | 221 | 1190g |
| EF 400mm f/5.6 L USM | £1660 | | Super UD and UD elements, as well as a detachable tripod mount and built-in hood | • | • | • | • | • | • | • | • | 350 | 77 | 90 | 256.5 | 1250g |

NIKON DSLR

| | | | | | | | | | | | | | | | |
|---|-------|------|---|---|---|---|---|---|---|---|-----|-----|------|-------|------|
| NEW 8-15mm f/3.5-4.5 E ED Fisheye AF-S | £1299 | | Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm | • | • | • | • | • | • | • | 16 | n/a | 77.5 | 83 | 485g |
| NEW 10-20mm f/4.5-5.6 G VR AF-P DX | £330 | | Inexpensive optically stabilised wideangle zoom for DX format DSLRs | • | • | • | • | • | • | • | 22 | 72 | 77 | 73 | 230g |
| 10-24mm f/3.5-4.5 G ED AF-S DX | £834 | 4★ | MTF performance is good from wide open to f/11, only breaking down past f/22 | • | • | • | • | • | • | • | 24 | 77 | 82.5 | 87 | 460g |
| 10.5mm f/2.8 G ED DX Fisheye | £678 | | DX format fisheye lens with Nikon's Close-Range Correction system and ED glass | • | • | • | • | • | • | • | 14 | n/a | 63 | 62.5 | 300g |
| 12-24mm f/4 G ED AF-S DX | £1044 | 4★ | This venerable optic may be a little weak at f/4, but otherwise it's a good performer | • | • | • | • | • | • | • | 30 | 77 | 82.5 | 90 | 485g |
| 14mm f/2.8 D ED AF | £1554 | 5★ | A really nice lens that handles well and offers excellent image quality | • | • | • | • | • | • | • | 20 | n/a | 87 | 86.5 | 670g |
| 14-24mm f/2.8 G ED AF-S | £1670 | 5★ | A remarkable piece of kit, producing sharp images with little chromatic aberration | • | • | • | • | • | • | • | 28 | n/a | 98 | 131.5 | 970g |
| 16mm f/2.8 D AF Fisheye | £762 | | Full-frame fisheye lens with Close-Range Correction system and 25cm focus distance | • | • | • | • | • | • | • | 25 | n/a | 63 | 57 | 290g |
| 16-35mm f/4 G ED AF-S VR | £1072 | 5★ | A fantastic lens that deserves to be taken seriously, with very little CA throughout | • | • | • | • | • | • | • | 28 | 77 | 82.5 | 125 | 685g |
| 16-80mm f/2.8-4.8 ED VR AF-S DX | £869 | 4★ | This new standard zoom for DX-format users is designed as a travel lens for APS-C DSLRs | • | • | • | • | • | • | • | 35 | 72 | 80 | 85.5 | 480g |
| 16-85mm f/3.5-5.6 G ED VR AF-S DX | £574 | 4★ | Boasting Nikon's second-generation VR II technology and Super Integrated Coating | • | • | • | • | • | • | • | 38 | 67 | 72 | 85 | 485g |
| 17-55mm f/2.8 G ED-IF AF-S DX | £1356 | 4★ | A higher-quality standard zoom for DX-format DSLRs | • | • | • | • | • | • | • | 36 | 77 | 85.5 | 110.5 | 755g |
| 18-35mm f/3.5-4.5 G ED AF-S | £669 | 5★ | Wideangle zoom with instant manual-focus override for full-frame DSLRs | • | • | • | • | • | • | • | 28 | 77 | 83 | 95 | 385g |
| 18-55mm f/3.5-5.6 G II AF-S DX | £156 | 3.5★ | Entry-level standard zoom lens | • | • | • | • | • | • | • | 28 | 52 | 73 | 79.5 | 265g |
| 18-55mm f/3.5-5.6 G VR II AF-S DX | £229 | | Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability | • | • | • | • | • | • | • | 28 | 52 | 66 | 59.5 | 195g |
| 18-55mm f/3.5-5.6 G AF-P DX | £149 | | A compact, lightweight DX-format zoom that's an ideal walk-around lens | • | • | • | • | • | • | • | 25 | 55 | 64.5 | 62.5 | 195g |
| 18-55mm f/3.5-5.6 G VR AF-P DX | £199 | | A compact, lightweight DX-format zoom lens with Vibration Reduction | • | • | • | • | • | • | • | 25 | 55 | 64.5 | 62.5 | 205g |
| 18-105mm f/3.5-5.6 G ED VR AF-S DX | £292 | 4.5★ | Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction | • | • | • | • | • | • | • | n/a | 67 | 76 | 89 | 420g |
| 18-140mm f/3.5-5.6 G ED VR AF-S DX | £579 | | A compact and lightweight DX-format zoom, this lens is a great all-rounder | • | • | • | • | • | • | • | 45 | 67 | 78 | 97 | 490g |
| 18-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX | £762 | 4.5★ | Four-stop VR II system, two ED and three aspherical elements in this DX superzoom lens | • | • | • | • | • | • | • | 50 | 72 | 77 | 96.5 | 560g |
| 18-300mm f/3.5-5.6 G ED-IF VR | £850 | 4★ | DX-format zoom lens with wideangle to super-telephoto reach | • | • | • | • | • | • | • | 45 | 77 | 83 | 120 | 830g |
| 18-300mm f/3.5-6.3 G ED VR | £849 | | New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens | • | • | • | • | • | • | • | 48 | 67 | 78.5 | 99 | 550g |
| 19mm f/4 E ED PC | £3300 | | Super-wideangle tilt-and-shift lens for architecture and landscape photography | • | • | • | • | • | • | • | 25 | n/a | 89 | 124 | 885g |

DSLR Lenses

| LENS | RRP | SCORE | SUMMARY | IMAGE STABILISATION | MOUNT | DIMENSIONS | | | | | | | | |
|--|-------|-------|--|---------------------|-------|------------|-------|---------|-------|--------|-------|------------|----------------|--------------------|
| | | | | | | SONY ALPHA | CANON | FOURTHS | Nikon | PENTAX | SIGMA | FULL FRAME | MIN. BOUD (CM) | FILTER THREAD (MM) |
| 20mm f/1.8 G ED AF-S | £679 | | A fast FX-format prime lens that's compact and lightweight | | • | | | | • | 20 | 77 | 82.5 | 80.5 | 335g |
| 20mm f/2.8 D AF | £584 | | Compact wideangle lens with Nikon's Close-Range Correction system | | • | | | | • | 25 | 62 | 69 | 42.5 | 270g |
| 24mm f/2.8 D AF | £427 | | Compact wide lens with Close-Range Correction system | | • | | | | • | 30 | 52 | 64.5 | 46 | 270g |
| 24mm f/1.4 G ED AF-S | £1990 | 5★ | Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic | | • | | | | • | 25 | 77 | 83 | 88.5 | 620g |
| 24mm f/1.8 G ED AF-S | £629 | | Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers | | • | | | | • | 23 | 72 | 77.5 | 83 | 355g |
| 24mm PC-E f/3.5 D ED PC-E | £1774 | | Perspective Control lens with Nano Crystal Coating and electronic control over aperture | | • | | | | • | 21 | 77 | 82.5 | 108 | 730g |
| 24-70mm f/2.8 G ED AF-S | £1665 | 5★ | An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens | | • | | | | • | 38 | 77 | 83 | 133 | 900g |
| 24-70mm f/2.8 E ED VR | £1849 | 5★ | Nikon's latest pro-spec standard zoom looks like its best lens yet | | • | | | | • | 38 | 82 | 88 | 154.5 | 1070g |
| 24-85mm f/3.5-4.5 G ED VR | £520 | 5★ | FX-format standard zoom with Auto Tripod detection and VR | | • | | | | • | 38 | 72 | 78 | 82 | 465g |
| 24-120mm f/4 G ED AF-S VR | £1072 | 5★ | Constant maximum aperture of f/4 and the addition of VR makes this a superb lens | | • | | | | • | 45 | 77 | 84 | 103 | 710g |
| 28mm f/1.4 E ED AF-S | £2080 | | Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions | | • | | | | • | 28 | 77 | 83 | 100.5 | 645g |
| NEW 28mm f/1.8 G ED AF-S | £619 | 5★ | If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers | | • | | | | • | 25 | 67 | 73 | 80 | 330g |
| 28mm f/2.8 D AF | £282 | | Compact wideangle lens with a minimum focusing distance of 25cm | | • | | | | • | 25 | 52 | 65 | 44.5 | 205g |
| 28-300mm f/3.5-5.6 G ED AF-S VR | £889 | 4.5★ | Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens' | | • | | | | • | 50 | 77 | 83 | 114 | 800g |
| 35mm f/1.8 G AF-S DX | £208 | 5★ | Designed for DX-format DSLRs, a great standard prime lens | | • | | | | • | 30 | 52 | 70 | 52.5 | 200g |
| 35mm f/1.8 G ED AF-S | £479 | | Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight | | • | | | | • | 25 | 58 | 72 | 71.5 | 305g |
| 35mm f/2 D AF | £324 | 3★ | At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture | | • | | | | • | 25 | 52 | 64.5 | 205g | |
| 35mm f/1.4 G ED AF-S | £1735 | 5★ | A Nano Crystal-coated lens designed for the FX range | | • | | | | • | 30 | 67 | 83 | 89.5 | 600g |
| 40mm f/2.8 G AF-S DX Micro | £250 | 5★ | A budget-priced macro lens that delivers the goods on multiple fronts | | • | | | | • | 20 | 52 | 68.5 | 64.5 | 235g |
| 45mm PC-E f/2.8 D ED Micro | £1393 | | Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture | | • | | | | • | 25 | 77 | 82.5 | 112 | 740g |
| 50mm f/1.4 D AF | £292 | 5★ | Entry-level prime puts in a fine performance while offering backwards compatibility with AI cameras | | • | | | | • | 45 | 52 | 64.5 | 42.5 | 230g |
| 50mm f/1.4 G AF-S | £376 | 5★ | Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4 | | • | | | | • | 45 | 58 | 73.5 | 54 | 280g |
| 50mm f/1.8 D AF | £135 | | Compact, lightweight, affordable prime, will stop down to f/22 | | • | | | | • | 45 | 52 | 63 | 39 | 160g |
| 50mm f/1.8 G AF-S | £200 | 5★ | A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs | | • | | | | • | 45 | 58 | 72 | 52.5 | 185g |
| 55-200mm f/4-5.6 G VR AF-S DX | £314 | 3.5★ | Designed for DX-format cameras, with Vibration Reduction and SWM technology | | • | | | | • | 110 | 52 | 73 | 99.5 | 335g |
| 55-200mm f/4-5.6 G VR II AF-S DX | £251 | | Offers a versatile focal range and an ultra-compact design, perfect for smaller DX-format DSLRs | | • | | | | • | 110 | 52 | 70.5 | 83 | 300g |
| 55-300mm f/4.5-5.6 G VR AF-S DX | £378 | 3★ | Offers a wide telephoto coverage, but better options available | | • | | | | • | 140 | 58 | 76.5 | 123 | 530g |
| 58mm f/1.4 G AF-S | £1599 | 4★ | FX-format full-frame premium prime lens with large f/1.4 aperture | | • | | | | • | 58 | 72 | 85 | 70 | 385g |
| 60mm f/2.8 D AF Micro | £405 | 5★ | Nikon's most compact Micro lens, with Close Range Correction (CRC) system | | • | | | | • | 22 | 62 | 70 | 74.5 | 440g |
| 60mm f/2.8 G ED AF-S Micro | £500 | | Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass | | • | | | | • | 18 | 62 | 73 | 89 | 425g |
| 70-200mm f/2.8 G ED VR II AF-S | £2085 | 5★ | Very little to fault here, with stunning image quality and consistent results at different focal lengths | | • | | | | • | 140 | 77 | 87 | 209 | 1540g |
| 70-200mm f/2.8 E FL ED VR AF-S | £2650 | | Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control | | • | | | | • | 110 | 77 | 88.5 | 202.5 | 1430g |
| 70-200mm f/4 G ED VR | £1180 | 5★ | Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin | | • | | | | • | 1000 | 67 | 78 | 178.5 | 850g |
| 70-300mm f/4.5-5.6 G ED AF-S VR | £556 | 4★ | Feature-packed optic, with a VR II system, 9-bladed diaphragm, SWM and ED glass | | • | | | | • | 1500 | 67 | 80 | 143.5 | 745g |
| NEW 70-300mm f/4.5-5.6 E ED VR AF-P | £750 | | Nikon's first full-frame lens to feature a stepper motor for autofocus | | • | | | | • | 1200 | 67 | 80.5 | 146 | 680 |
| 70-300mm f/4.5-6.3 G AF-P DX | £300 | | Budget telephoto zoom with stepper motor for AF and space-saving collapsible design | | • | | | | • | 110 | 58 | 72 | 125 | 400g |
| 70-300mm f/4.5-6.3 G VR AF-P DX | £350 | | Adds extremely useful optical stabilisation to Nikon's budget compact telephoto | | • | | | | • | 110 | 58 | 72 | 125 | 415g |
| 80-400mm f/4.5-5.6 G ED VR AF-S | £1899 | 5★ | Successor to the 80-400mm f/4.5-5.6 ED VR, focusing is excellent at tracking fast-moving subjects | | • | | | | • | 175 | 77 | 95.5 | 203 | 1570g |
| 85mm f/3.5 G ED AF-S DX VR | £522 | | DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass | | • | | | | • | 28 | 52 | 73 | 98.5 | 355g |
| 85mm f/1.4 G AF-S | £1532 | 5★ | Fast mid-tile lens with an internal focusing system and rounded diaphragm | | • | | | | • | 85 | 77 | 86.5 | 84 | 595g |
| 85mm f/1.8 D | £385 | | Portable medium telephoto – ideal for portraits | | • | | | | • | 85 | 62 | 71.5 | 58.5 | 380g |
| 85mm f/1.8 G AF-S | £470 | 5★ | Rear-focusing system and distance window in this medium telephoto lens | | • | | | | • | 80 | 67 | 80 | 73 | 350g |
| 85mm f/2.8 PC-E Micro | £1299 | | Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography | | • | | | | • | 39 | 77 | 83.5 | 107 | 635g |
| 105mm f/1.4 E ED AF-S | £2049 | | A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture | | • | | | | • | 100 | 82 | 94.5 | 106 | 985g |
| 105mm f/2.8 G AF-S VR II Micro | £782 | 4.5★ | A very sharp lens, with swift and quiet focusing and consistent MFT results | | • | | | | • | 31 | 62 | 83 | 116 | 720g |
| 105mm f/2 D AF DC | £980 | | A portrait lens with defocus control | | • | | | | • | 90 | 72 | 79 | 111 | 640g |
| 135mm f/2 D AF DC | £1232 | | Defocus-Image Control and a rounded diaphragm in this telephoto optic | | • | | | | • | 110 | 72 | 79 | 120 | 815g |
| 180mm f/2.8 D ED-IF AF | £782 | | Useful telephoto length and internal focusing technology, together with ED glass | | • | | | | • | 150 | 72 | 78.5 | 144 | 760g |
| 200mm f/4 D ED-IF AF Micro | £1429 | | 1:1 reproduction range in this Micro lens, with a Close-Range Correction system | | • | | | | • | 50 | 62 | 76 | 104.5 | 1190g |
| 200mm f/2 G ED AF-S VR II | £5412 | | A full-frame lens offering ghost-reducing Nano Crystal coating | | • | | | | • | 190 | 52 | 124 | 203 | 2930g |
| 200-500mm f/5.6 E ED VR AF-S | £1179 | | A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras | | • | | | | • | 220 | 95 | 108 | 267.5 | 2300g |
| 300mm f/4 E PF ED VR AF-S | £1230 | 5★ | Light, compact AF-S full-frame telephoto lens with ED glass elements | | • | | | | • | 140 | 77 | 89 | 147.5 | 755g |
| 300mm f/2.8 G ED AF-S VR II | £5209 | | This lens promises fast and quiet AF, and is fitted with Nikon's latest VR II system | | • | | | | • | 230 | 52 | 124 | 267.5 | 2900g |

PARKCameras

www.parkcameras.com/ap

01444 23 70 60

A DSLR or CSC is nothing without a lens attached! Visit Park Cameras where you'll find hundreds of lenses available for a wide range of uses, for a variety of budgets.

- Canon • Fujifilm • Nikon • Olympus
- Panasonic • Pentax • Samyang • Sigma • Sony
- Tamron • Voigtlander • Zeiss

DSLR Lenses

| LENS | RRP | SCORE | SUMMARY | MOUNT | IMAGE STABILISATION | SONY ALPHA | CANON | FOUR THIRDS | NIKON | PENTAX | SIGMA | FULL FRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) | WEIGHT | |
|--------------------------------------|-------|-------|---|-------|---------------------|------------|-------|-------------|-------|--------|-------|------------|----------------|--------------------|------------|-------------|--------|-------|
| PENTAX DSLR | | | | | | | | | | | | | | | | | | |
| DA 10-17mm f/3.5-4.5 smc ED IF | £590 | | Fisheye zoom lens with Super Protection coating and Quick Shift manual focus | | | | | | | | | | • | 14 | n/a | 71.5 | 68 | 320g |
| DA 12-24mm f/4 smc ED AL IF | £1050 | | Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom | | | | | | | | | | • | 30 | 77 | 83.5 | 87.5 | 430g |
| DA 14mm f/2.8 smc ED IF | £730 | 4.5★ | Best performance lies between f/5.6 and f/11, but good results can be had at f/4, too | | | | | | | | | | • | 17 | 77 | 83.5 | 69 | 420g |
| DA 15mm f/4 smc ED AL Limited | £820 | | Limited-edition lens with hybrid aspherical and extra-low-dispersion elements | | | | | | | | | | • | 18 | 49 | 39.5 | 63 | 212g |
| FA 15-30mm f/2.8 ED SM WR HD | £1500 | | Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood | | | | | | | | | | • | 28 | n/a | 98.5 | 143.5 | 1040g |
| DA* 16-50mm f/2.8 smc ED AL IF SDM | £950 | 3.5★ | A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards) | | | | | | | | | | • | 30 | 77 | 98.5 | 84 | 600g |
| DA 16-85mm f/3.5-5.6 ED DC WR | £600 | | Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh | | | | | | | | | | • | 35 | 72 | 78 | 94 | 488g |
| DA 17-70mm f/4 smc AL IF SDM | £630 | | Featuring Pentax's Supersonic Direct-drive (SDM) focusing system | | | | | | | | | | • | 28 | 67 | 75 | 93.5 | 485g |
| DA 18-50mm f/4-5.6 DC WR RE | £230 | | Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm | | | | | | | | | | • | 30 | 58 | 71 | 41 | 158g |
| DA 18-55mm f/3.5-5.6 smc II ED AL IF | £220 | 3.5★ | Something of a bargain. Only the maximum apertures and awkward manual focusing really let it down | | | | | | | | | | • | 25 | 52 | 68 | 67.5 | 220g |
| DA 18-55mm f/3.5-5.6 smc AL WR | £229 | | A weather-resistant construction and an aspherical element, as well as SP coating | | | | | | | | | | • | 25 | 52 | 68.5 | 67.5 | 230g |
| DA 18-135mm f/3.5-5.6 DA ED DC WR | £600 | 3.5★ | A weather-resistant mid-range zoom lens | | | | | | | | | | • | 40 | 62 | 73 | 76 | 405g |
| DA 18-270mm f/3.5-6.3 smc ED SDM | £699 | | 15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements | | | | | | | | | | • | 49 | 62 | 76 | 89 | 453g |
| DA 20-40mm f/2.8-4 ED Limited DC WR | £829 | | With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant | | | | | | | | | | • | 28 | 55 | 68.5 | 71 | 283g |
| DA 21mm f/3.2 smc AL Limited | £600 | | This limited-edition optic offers a floating element for extra-close focusing | | | | | | | | | | • | 20 | 49 | 63 | 25 | 140g |
| FA 24-70mm f/2.8 ED SDM WR | £1149 | | Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting | | | | | | | | | | • | 38 | 82 | 109.5 | 88.5 | 787g |
| FA 28-105mm f/3.5-5.6 ED DC HD | £549 | | Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8 | | | | | | | | | | • | 50 | 62 | 73 | 86.5 | 440g |
| FA 31mm f/1.8 smc AL Limited | £1149 | | Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye | | | | | | | | | | • | 30 | 58 | 68.5 | 65 | 345g |
| FA 35mm f/2 smc AL | £550 | | A compact wideangle lens that weighs a mere 214g | | | | | | | | | | • | 30 | 49 | 64 | 44.5 | 214g |
| DA 35mm f/2.8 smc Macro | £640 | 4.5★ | Despite slight edge softness, this lens performs excellently and is a pleasure to use | | | | | | | | | | • | 14 | 49 | 65.5 | 63 | 215g |
| DA 35mm f/2.4 smc DS AL | £180 | 5★ | A budget-priced prime lens for beginners | | | | | | | | | | • | 30 | 49 | 63 | 45 | 124g |
| DA 40mm f/2.8 smc Limited | £450 | | Pancake lens with SMC coating and Quick Shift focusing system | | | | | | | | | | • | 40 | 49 | 63 | 15 | 90g |
| DA 40mm XS f/2.8 XS | £325 | | The world's smallest fixed-focal-length lens | | | | | | | | | | • | 40 | n/a | 62.9 | 9 | 52g |
| FA 43mm f/1.9 smc Limited | £729 | | Focal length is ideal for portraits as well as everyday use, and features an SMC multi-layer coating | | | | | | | | | | • | 45 | 49 | 27 | 64 | 155g |
| FA 50mm f/1.4 smc | £399 | | High-quality fast prime. The 'FA' indicates that its image circle covers the 35mm full-frame format | | | | | | | | | | • | 45 | 49 | 63.5 | 38 | 220g |
| DA 50mm f/1.8 smc DA | £249 | 4★ | Affordable short telephoto lens ideal for portraits | | | | | | | | | | • | 45 | 52 | 38.5 | 63 | 122g |
| DFA 50mm f/2.8 smc Macro | £550 | | Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism | | | | | | | | | | • | 19 | 49 | 60 | 67.5 | 265g |
| DA* 50-135mm f/2.8 smc ED IF SDM | £1200 | 4★ | Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects | | | | | | | | | | • | 100 | 67 | 76.5 | 136 | 765g |
| DA 50-200mm f/4-5.6 smc ED WR | £210 | | Weather-resistant construction, Quick Shift focus system and an SP coating | | | | | | | | | | • | n/a | 49 | 69 | 79.5 | 285g |
| DA* 55mm f/1.4 smc SDM | £800 | 4.5★ | Despite questions about the particular sample tested, this lens scores highly | | | | | | | | | | • | 45 | 58 | 70.5 | 66 | 375g |
| DA 55-300mm f/4.5-6.3 ED PLM WR RE | £400 | | Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor | | | | | | | | | | • | 95 | 58 | 76.5 | 89 | 442g |
| DA 55-300mm f/4-5.8 smc ED | £370 | 4★ | The lens boasts a useful focal range, as well as a dirt-resistant SP coating | | | | | | | | | | • | 140 | 58 | 75 | 111.5 | 440g |
| DA 55-300mm f/4-5.8 ED WR | £399 | | Weatherproof HD telephoto lens featuring quick shift focusing system | | | | | | | | | | • | 140 | 58 | 71 | 111.5 | 466g |
| DA 60-250mm f/4 smc ED IF SDM | £1450 | 4.5★ | With a constant f/4 aperture and an ultrasonic motor for speedy focusing | | | | | | | | | | • | 110 | 67 | 167.5 | 82 | 1040g |
| DA 70mm f/2.4 smc AL Limited | £600 | | Medium telephoto lens with an aluminium construction and a Super Protect coating | | | | | | | | | | • | 70 | 49 | 63 | 26 | 130g |
| D-FA* 70-200mm f/2.8 ED DC AW | £1850 | | New addition to Pentax's high-performance Star (*) series developed for best image rendition | | | | | | | | | | • | 120 | 77 | 91.5 | 203 | 1755g |
| FA 77mm f/1.8 smc Limited | £1050 | | With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images' | | | | | | | | | | • | 70 | 49 | 48 | 64 | 270g |
| D-FA 100mm f/2.8 Macro | £700 | | Designed for both digital and film cameras, this macro lens boasts a 1:1 repro ratio | | | | | | | | | | • | 30 | 49 | 67.5 | 80.5 | 345g |
| D-FA 100mm f/2.8 Macro WR | £680 | 5★ | Street price makes this something of a bargain for a true macro offering full-frame coverage | | | | | | | | | | • | 30 | 49 | 65 | 80.5 | 340g |
| FA 150-450mm f/4.5-5.6 ED DC AW | £2000 | | Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images | | | | | | | | | | • | 200 | 86 | 241.5 | 95 | 2000g |
| DA* 200mm f/2.8 smc ED IF SDM | £1000 | 4.5★ | SDM focusing system on the inside, and dirtproof and splashproof on the outside | | | | | | | | | | • | 120 | 77 | 83 | 134 | 825g |
| DA* 300mm f/4 smc ED IF SDM | £1300 | | This tele optic promises ultrasonic focus and high image quality thanks to ED glass | | | | | | | | | | • | 140 | 77 | 83 | 184 | 1070g |

NEW & NOW IN STOCK

Tamron 18-400mm f/3.5-6.3 Di II VC HLD

£649.00 See website to learn more!

TAMRON



Up to
£165 CASHBACK
on selected Canon lenses
this Summer!

See website for details.
T&Cs apply.



DSLR Lenses

| LEN | RRP | SCORE | SUMMARY | IMAGE STABILISATION | SONY ALPHA | CANON | FOURTHS | Nikon | PENTAX | SIGMA | FULL FRAME | MIN. FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) | WEIGHT | |
|------------------------------------|-------|-------|--|---------------------|------------|-------|---------|-------|--------|-------|------------|-----------------|--------------------|------------|-------------|--------|--|
| | | | | | | | | | | | | | | | | | |
| SIGMA DSLR | | | | | | | | | | | | | | | | | |
| 4.5mm f/2.8 EX DC HSM | £739 | | Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder | • | • | • | • | • | • | • | 13 | n/a | 76 | 77.8 | 470g | | |
| 8mm f/3.5 EX DG | £799 | | The world's only 8mm lens equipped with autofocus also boasts SLD glass | • | • | • | • | • | • | • | 13 | n/a | 73.5 | 68.6 | 400g | | |
| 8-16mm f/4.5-5.6 DC HSM | £800 | 4★ | Excellent performance at 8mm, which sadly drops at the 16mm end | • | • | • | • | • | • | • | 24 | 72 | 75 | 105.7 | 555g | | |
| 10mm f/2.8 EX DC | £599 | | A Hyper Sonic Motor (HSM) and built-in hood feature in this diagonal fisheye lens | • | • | • | • | • | • | • | 13 | n/a | 75.8 | 83 | 475g | | |
| 10-20mm f/3.5 EX DC HSM | £650 | 5★ | An absolute gem of a lens that deserves a place on every photographer's wish list | • | • | • | • | • | • | • | 24 | 82 | 87.3 | 88.2 | 520g | | |
| 10-20mm f/4-5.6 EX DC HSM | £550 | 5★ | A fine all-rounder, thanks to MTF curves that stay above 0.25 cycles-per-pixel down to f/16 | • | • | • | • | • | • | • | 24 | 77 | 83.5 | 81 | 470g | | |
| 12-24mm f/4 DG HSM A | £1649 | | Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery | • | • | • | • | • | • | • | 24 | n/a | 101 | 132 | 1150g | | |
| 12-24mm f/4.5-5.6 EX DG HSM | £868 | 4★ | A tightly matched set of MTF curves, but APS-C users are advised to look at the 10-20mm instead | • | • | • | • | • | • | • | 28 | n/a | 87 | 102.5 | 600g | | |
| 14mm f/1.8 DG HSM A | £TBC | | World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs | • | • | • | • | • | • | • | 27 | n/a | 95.4 | 126 | 1170g | | |
| 15mm f/2.8 EX DG | £629 | 4★ | This fisheye optic puts in a very solid performance – not to be dismissed as a gimmick! | • | • | • | • | • | • | • | 15 | n/a | 73.5 | 65 | 370g | | |
| 17-50mm f/2.8 EX DC OS HSM | £689 | | FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation | • | • | • | • | • | • | • | 28 | 77 | 83.5 | 92 | 565g | | |
| 17-70mm f/2.8-4 DC Macro OS HSM | £449 | | Compact redesign of this well-received lens launches the 'Contemporary' range | • | • | • | • | • | • | • | 22 | 72 | 79 | 82 | 470g | | |
| 18-35mm f/1.8 DC HSM | £799 | 5★ | Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame | • | • | • | • | • | • | • | 28 | 72 | 78 | 121 | 810g | | |
| 18-200mm f/3.5-6.3 DC | £349 | 3★ | Good CA control at 200mm but otherwise an average performer | • | • | • | • | • | • | • | 45 | 62 | 70 | 78.1 | 405g | | |
| 18-200mm f/3.5-6.3 DC OS | £449 | 4★ | Excellent resolution and consistent performance, but control over CA could be a little better | • | • | • | • | • | • | • | 45 | 45 | 79 | 100 | 610g | | |
| 18-250mm f/3.5-6.3 DC OS HSM | £572 | 4.5★ | A very capable set of MTF curves that only shows minor weakness at wide apertures | • | • | • | • | • | • | • | 45 | 72 | 79 | 101 | 630g | | |
| 18-250mm f/3.5-6.3 DC Macro OS HSM | £500 | | Ultra-compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras | • | • | • | • | • | • | • | 35 | 62 | 73.5 | 88.6 | 470g | | |
| 18-300mm f/3.5-6.3 DC Macro OS HSM | £499 | | Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens | • | • | • | • | • | • | • | 39 | 72 | 79 | 101.5 | 585g | | |
| 20mm f/1.4 DG HSM A | £799 | 5★ | An outstanding wideangle fixed-focal-length lens | • | • | • | • | • | • | • | 27.6 | n/a | 90.7 | 129.8 | 950g | | |
| 24mm f/1.4 DG HSM A | £799 | 5★ | The latest addition to Sigma's 'Art' line of high-quality fast primes | • | • | • | • | • | • | • | 25 | 77 | 85 | 90.2 | 665g | | |
| 24-35mm f/2 DG HSM A | £949 | 5★ | The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range | • | • | • | • | • | • | • | 28 | 82 | 87.6 | 122.7 | 940g | | |
| 24-70mm f/2.8 EX DG IF HSM | £899 | 5★ | Not perfect, but an excellent alternative to Canon and Nikon's 24-70mm lenses, with great MTF curves | • | • | • | • | • | • | • | 38 | 82 | 88.6 | 94.7 | 790g | | |
| 24-70mm f/2.8 DG OS HSM A | £TBC | | Latest premium fast standard zoom for full frame includes optical image stabilisation | • | • | • | • | • | • | • | 37 | 82 | 88 | 107.6 | 1020g | | |
| 24-105mm f/4 DG OS HSM A | £849 | 4.5★ | Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build | • | • | • | • | • | • | • | 45 | 82 | 89 | 109 | 885g | | |
| 30mm f/1.4 DC HSM A | £360 | | Unique fast prime for APS-C DSLRs that gives 45mm equivalent 'normal' angle of view | • | • | • | • | • | • | • | 30 | 62 | 63.3 | 74.2 | 435g | | |
| 35mm f/1.4 DG HSM A | £799 | 5★ | Superb large-aperture prime; first lens in company's 'Art' series | • | • | • | • | • | • | • | 30 | 67 | 77 | 94 | 665g | | |
| 50mm f/1.4 EX DC HSM | £459 | 5★ | This lens may be priced above the norm, but it delivers results that are similarly elevated | • | • | • | • | • | • | • | 45 | 77 | 84.5 | 68.2 | 505g | | |
| 50mm f/1.4 DG HSM A | £849 | 5★ | This lens has a unique design that pays off in truly excellent image quality | • | • | • | • | • | • | • | 40 | 77 | 85.4 | 100 | 815g | | |
| 50-100mm f/1.8 DC HSM A | £829 | 5★ | This APS-C format lens aims to cover the focal lengths of three prime lenses in one | • | • | • | • | • | • | • | 37.4 | 82 | 93.5 | 170.7 | 1490g | | |
| 50-500mm f/4.5-6.3 DG OS HSM | £1499 | 4★ | A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters | • | • | • | • | • | • | • | 180 | 95 | 104.4 | 219 | 1970g | | |
| 70-200mm f/2.8 EX DG OS HSM | £1539 | | Two FLD glass elements, said to have the same dispersive properties as fluorite | • | • | • | • | • | • | • | 140 | 77 | 86.4 | 197 | 1430g | | |
| 70-300mm f/4-5.6 APO DG Macro | £235 | | This tele-zoom lens has a 9-bladed diaphragm and two SLD elements | • | • | • | • | • | • | • | 95 | 58 | 76.6 | 122 | 550g | | |
| 70-300mm f/4-5.6 DG Macro | £170 | 3★ | Generally unremarkable MTF curves, and particularly poor at 300mm | • | • | • | • | • | • | • | 95 | 58 | 76.6 | 122 | 545g | | |
| 85mm f/1.4 EX DG HSM | £890 | 5★ | The Sigma's resolution from f/4 to f/8 is excellent | • | • | • | • | • | • | • | 85 | 77 | 86.4 | 87.6 | 725g | | |
| 85mm f/1.4 DG HSM A | £1199 | 5★ | Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users | • | • | • | • | • | • | • | 85 | 86 | 95 | 126 | 1130g | | |
| 100-400mm f/5-6.3 DG OS HSM C | £799 | 4.5★ | Relatively lightweight telezoom comes with weathersealing and choice of push-pull or twist zoom | • | • | • | • | • | • | • | 160 | 67 | 86.4 | 182.3 | 1160g | | |
| 105mm f/2.8 EX DG OS HSM Macro | £649 | 4.5★ | An optically stabilised macro lens, this super-sharp lens is one of our favourites | • | • | • | • | • | • | • | 31.2 | 62 | 78 | 126.4 | 725g | | |
| 120-300mm f/2.8 DG HSM S | £3599 | | First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter | • | • | • | • | • | • | • | 150 | 105 | 124 | 291 | 3390g | | |
| 135mm f/1.8 DG HSM A | £1399 | 5★ | Super-fast portrait prime designed to do sufficient resolution for 50MP DSLRs | • | • | • | • | • | • | • | 87.5 | 82 | 91.4 | 114.9 | 1130g | | |
| 150mm f/2.8 EX DG OS HSM Macro APO | £999 | | A macro lens offering image stabilisation | • | • | • | • | • | • | • | 38 | 72 | 79.6 | 150 | 950g | | |
| 150-500mm f/5-6.3 DG OS HSM | £999 | 3★ | Significant softness at wide maximum apertures for all focal lengths | • | • | • | • | • | • | • | 220 | 86 | 94.7 | 252 | 1780g | | |
| 150-600mm f/5-6.3 DG OS HSM C | £1199 | | Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter | • | • | • | • | • | • | • | 280 | 95 | 105 | 260.1 | 1930g | | |
| 150-600mm f/5-6.3 DG OS HSM S | £1599 | | This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof | • | • | • | • | • | • | • | 260 | 105 | 121 | 290.2 | 2860g | | |
| 180mm f/2.8 EX DG OS HSM Macro APO | £1499 | 5★ | 1:1 macro lens featuring three FLD glass elements and floating inner-focusing system | • | • | • | • | • | • | • | 47 | 86 | 95 | 204 | 1640g | | |
| 300mm f/2.8 APO EX DG HSM | £2899 | | Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor | • | • | • | • | • | • | • | 250 | 46 | 119 | 214.5 | 2400g | | |
| SONY DSLR | | | | | | | | | | | | | | | | | |
| 11-18mm f/4.5-5.6 DT | £609 | 3★ | A solid overall performance that simply fails to be outstanding in any way | • | • | • | • | • | • | • | 25 | 77 | 83 | 80.5 | 360g | | |
| 16mm f/2.8 Fisheye | £709 | | Fisheye lens with a close focusing distance of 20cm and a 180° angle of view | • | • | • | • | • | • | • | 20 | n/a | 75 | 66.5 | 400g | | |
| 16-35mm f/2.8 ZA SSM T* | £1729 | 4.5★ | High-end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs | • | • | • | • | • | • | • | 28 | 77 | 83 | 114 | 900g | | |
| 16-50mm f/2.8 SSM | £569 | 4★ | Bright short-range telephoto lens | • | • | • | • | • | • | • | 100 | 72 | 81 | 88 | 577g | | |
| 16-80mm f/3.5-4.5 ZA T* | £709 | 4.5★ | Carl Zeiss standard zoom lens | • | • | • | • | • | • | • | 35 | 62 | 72 | 83 | 445g | | |
| 16-105mm f/3.5-5.6 DT | £569 | 3★ | An ambitious lens that is good in parts, although quality drops off at 105mm | • | • | • | • | • | • | • | 40 | 62 | 72 | 83 | 470g | | |
| 18-135mm f/3.5-5.6 DT SAM | £429 | | A versatile zoom with Direct Manual Focus | • | • | • | • | • | • | • | 45 | 62 | 76 | 86 | 398g | | |
| 18-200mm f/3.5-6.3 DT | £509 | 3★ | While the focal range is certainly useful, the lens is overall an average performer | • | • | • | • | • | • | • | 45 | 62 | 73 | 85.5 | 405g | | |
| 18-250mm f/3.5-6.3 DT | £559 | 3.5★ | Good overall, but performance dips at longer focal lengths | • | • | • | • | • | • | • | 45 | 62 | 75 | 86 | 440g | | |
| 20mm f/2.8 | £569 | 3.5★ | Wideangle prime lens with rear focusing mechanism and focus range limiter | • | • | • | • | • | • | • | 25 | 72 | 78 | 53.5 | 285g | | |
| 24mm f/2 ZA SSM T* | £1119 | | An impressively bright wideangle Carl Zeiss lens | • | • | • | • | • | • | • | 19 | 72 | 78 | 76 | 555g | | |
| 24-70mm f/2.8 ZA SSM T* | £1679 | 5★ | Carl Zeiss mid-range zoom lens with superb optics ideal for full-frame Alpha DSLRs | • | • | • | • | • | • | • | 34 | 77 | 83 | 111 | 955g | | |
| 28-75mm f/2.8 SAM | £709 | | A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom | • | • | • | • | • | • | • | 38 | 67 | 77.5 | 94 | 565g | | |
| 30mm f/2.8 DT SAM Macro | £179 | 4★ | Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor | • | • | • | • | • | • | • | 12 | 49 | 70 | 45 | 150g | | |
| 35mm f/1.4 G | £1369 | | With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass | • | • | • | • | • | • | • | 30 | 55 | 69 | 76 | 510g | | |
| 35mm f/1.8 DT SAM | £179 | | Budget-price indoor portrait lens | • | • | • | • | • | • | • | 23 | 55 | 70 | 52 | 170g | | |
| 50mm f/1.8 DT SAM | £159 | 4.5★ | A very useful lens that performs well and carries a rock-bottom price tag | • | • | • | • | • | • | • | 34 | 49 | 70 | 45 | 170g | | |
| 50mm f/1.4 | £369 | 5★ | While this lens performs well overall, performance at f/1.4 could be better | • | • | • | • | • | • | • | 45 | 55 | 65.5 | 43 | 220g | | |
| 50mm f/1.4 ZA SSM | £1300 | 4★ | Carl Zeiss design said to be ideal for quality-critical portraiture and low-light shooting | • | • | • | • | • | • | • | 45 | 72 | 81 | 71.5 | 518g | | |
| 50mm f/2.8 Macro | £529 | | A macro lens with a floating lens element | • | • | • | • | • | • | • | 20 | 55 | 71.5 | 60 | 295g | | |
| 55-200mm f/4-5.6 DT SAM | £219 | | Designed for cropped-sensor DSLRs, with a Smooth Autofocus Motor | • | • | • | • | • | • | • | 95 | 55 | 71.5 | 85 | 305g | | |
| 55-300mm f/4.5-5.6 DT SAM | £309 | | Compact, lightweight telephoto zoom offering smooth, silent operation | • | • | • | • | • | • | • | 140 | 62 | 77 | 116.5 | 460g | | |

DSLR Lenses

| LENS | RRP | SCORE | SUMMARY | IMAGE STABILISATION | SONY/ALPHA | CANON | FOUR THIRDS | NIKON | PENTAX | SIGMA | FULL FRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) | WEIGHT |
|-----------------------------|-------|-------|---|---------------------|------------|-------|-------------|-------|--------|-------|------------|----------------|--------------------|------------|-------------|--------|
| 70-200mm f/2.8 G SSM II | £2799 | | High-performance G Series telephoto zoom lens | | | | | | | | • | 120 | 77 | 87 | 196.5 | 1340g |
| 70-300mm f/4.5-5.6 G SSM | £869 | 3.5★ | G-series lens with ED elements, Super Sonic wave Motor and a circular aperture | | | | | | | | • | 120 | 62 | 82.5 | 135.5 | 760g |
| 70-400mm f/4.5-5.6 G SSM II | £1799 | | Redesign of original features a new LSI drive circuit and promises faster autofocus | | | | | | | | • | 150 | 77 | 95 | 196 | 1500g |
| 75-300mm f/4.5-5.6 | £219 | 3★ | Compact and lightweight zoom with a circular aperture | | | | | | | | • | 150 | 55 | 71 | 122 | 460g |
| 85mm f/1.4 ZA Planar T* | £1369 | | Fixed-focal-length lens aimed at indoor portraiture | | | | | | | | • | 85 | 72 | 81.5 | 72.5 | 560g |
| 85mm f/2.8 SAM | £219 | | A light, low-price portraiture lens | | | | | | | | • | 60 | 55 | 70 | 52 | 175g |
| 100mm f/2.8 Macro | £659 | | Macro lens with circular aperture, double floating element and wide aperture | | | | | | | | • | 35 | 55 | 75 | 98.5 | 505g |
| 135mm f/1.8 ZA Sonnar T* | £1429 | | A bright, Carl Zeiss portrait telephoto lens | | | | | | | | • | 72 | 77 | 84 | 115 | 1004g |
| 135mm f/2.8 STF | £1119 | | Telephoto lens fitted with apodisation element to give attractive defocus effects | | | | | | | | • | 87 | 80 | 80 | 99 | 730g |

TAMRON DSLR

| | | | | | | | | | | | | | | | |
|--|-------|------|--|---|---|---|---|---|---|---|-----|-----|-------|-------|-------|
| 10-24mm f/3.5-4.5 SP AF Di II LD Asph IF | £511 | 3.5★ | Good consistency at 10mm and 18mm, but a steep decline at 24mm | • | • | • | • | • | • | • | 24 | 77 | 83.2 | 86.5 | 406g |
| 10-24mm f/3.5-4.5 Di II VC HLD | £580 | 4.5★ | Wideangle zoom of APS-C with dust and splashproofing and optical stabilisation | • | • | • | • | • | • | • | 24 | 77 | 83.6 | 84.6 | 440g |
| 15-30mm f/2.8 SP Di VC USD | £950 | 4★ | Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture | • | • | • | • | • | • | • | 28 | n/a | 98.4 | 145 | 1100g |
| 16-300mm f/3.5-6.3 Di II VC PZD Macro | £600 | 4★ | Versatile megazoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size | • | • | • | • | • | • | • | 39 | 67 | 99.5 | 75 | 540g |
| 17-50mm f/2.8 SP AF XR Di II LD Asph IF | £450 | 4.5★ | Very good optical performance, which peaks at f/5.6-8 | • | • | • | • | • | • | • | 27 | 67 | 74 | 81.7 | 434g |
| 17-50mm f/2.8 SP AF XR Di II VC LD Asph IF | £541 | 4.5★ | Very strong performance at longer focal lengths but weaker at the other end | • | • | • | • | • | • | • | 29 | 72 | 79.6 | 94.5 | 570g |
| 18-200mm f/3.5-6.3 AF Di II VC PZD Macro | £169 | 4★ | Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation | • | • | • | • | • | • | • | 49 | 62 | 75 | 96.6 | 400g |
| 18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro | £663 | 3★ | The next-generation incarnation offers a new form of ultrasonic engine | • | • | • | • | • | • | • | 49 | 62 | 74.4 | 88 | 450g |
| NEW 18-400mm f/3.5-6.3 Di II VC HLD | £650 | 4★ | The longest-ranging telephoto zoom yet made turns in a surprisingly decent performance | • | • | • | • | • | • | • | 45 | 72 | 79 | 123.9 | 710g |
| 24-70mm f/2.8 SP Di VC USD | £1099 | 5★ | Fast zoom with image stabilisation for both full-frame and APS-C cameras | • | • | • | • | • | • | • | 38 | 82 | 88.2 | 116.9 | 825g |
| NEW 24-70mm f/2.8 SP Di VC USD G2 | tbc | | Upgraded fast zoom with improved image stabilisation and moisture-resistant construction | • | • | • | • | • | • | • | 38 | 82 | 88.4 | 111 | 905g |
| 28-75mm f/2.8 SP AF XR Di LD Asph IF Macro | £460 | | Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm | • | • | • | • | • | • | • | 33 | 67 | 73 | 92 | 510g |
| 28-300mm f/3.5-6.3 AF XR Di LD Asph IF Macro | £664 | | A useful 10.7x zoom range and low-dispersion elements in this optic | • | • | • | • | • | • | • | 49 | 62 | 73 | 83.7 | 420g |
| 28-300mm f/3.5-6.3 Di VC PZD | £529 | | A new, full-frame, high-power zoom incorporating PZD (Piezo Drive) | • | • | • | • | • | • | • | 49 | 67 | 75 | 99.5 | 540g |
| 35mm f/1.8 Di VC USD | £580 | 4.5★ | Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture | • | • | • | • | • | • | • | 20 | 67 | 80.4 | 80.8 | 480g |
| 45mm f/1.8 Di VC USD | £580 | 4.5★ | A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation | • | • | • | • | • | • | • | 29 | 67 | 80.4 | 89.2 | 940g |
| 60mm f/2 SP AF Di II LD IF Macro | £550 | 5★ | Macro lens designed for APS-C sensor cameras, with 1:1 reproduction ratio | • | • | • | • | • | • | • | 23 | 55 | 73 | 80 | 400g |
| 70-200mm f/2.8 SP AF Di LD IF Macro | £817 | 4★ | No image stabilisation and no advanced AF system, but at this price it's a steal | • | • | • | • | • | • | • | 95 | 77 | 89.5 | 194.3 | 1150g |
| 70-200mm f/2.8 Di VC USD | £1099 | | Compact yet full-size telephoto zoom with vibration compensation | • | • | • | • | • | • | • | 130 | 77 | 85.8 | 188.3 | 1470g |
| 70-200mm f/2.8 SP Di VC USD G2 | £1350 | 5★ | Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction | • | • | • | • | • | • | • | 95 | 77 | 88 | 193.8 | 1500g |
| 70-300mm f/4-5.6 SP VC USD | £300 | 4★ | Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation | • | • | • | • | • | • | • | 150 | 62 | 81.5 | 142.7 | 765g |
| 70-300mm f/4-5.6 AF Di LD Macro | £170 | 3.5★ | Low-dispersion glass and compatible with both full-frame and cropped-sensor DSLRs | • | • | • | • | • | • | • | 95 | 62 | 76.6 | 116.5 | 435g |
| 85mm f/1.8 Di VC USD | £749 | 5★ | The first full-frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant | • | • | • | • | • | • | • | 80 | 67 | 85 | 91 | 700g |
| 90mm f/2.8 SP AF Di Macro | £470 | 4★ | A very nice macro lens that is capable of producing some fine images | • | • | • | • | • | • | • | 29 | 55 | 71.5 | 97 | 405g |
| 90mm f/2.8 Di Macro 1:1 VC USD | £579 | | Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation | • | • | • | • | • | • | • | 30 | 58 | 115 | 76.4 | 550g |
| 150-600mm f/5-6.3 SP Di VC USD G2 | £1340 | | Updated version of Tamron's popular long telezoom | • | • | • | • | • | • | • | 220 | 95 | 108.4 | 260.2 | 2010g |
| 150-600mm f/5-6.3 SP VC USD | £1150 | 4★ | Longest focal length of any affordable enthusiast zoom on the market and produces excellent results | • | • | • | • | • | • | • | 270 | 95 | 105.6 | 257.8 | 1951g |
| 180mm f/3.5 SP AF Di LD IF Macro | £896 | 5★ | Two Low Dispersion elements and internal focusing system in this 1:1 macro lens | • | • | • | • | • | • | • | 47 | 72 | 84.8 | 165.7 | 920g |
| 200-500mm f/5-6.3 SP AF Di LD IF | £1124 | 4.5★ | A well-matched and consistent set of MTF curves, with good performance at f/8-11 | • | • | • | • | • | • | • | 250 | 86 | 93.5 | 227 | 1237g |

TOKINA DSLR

| | | | | | | | | | | | | | | | |
|--------------------------------------|------|----|---|---|---|---|---|---|---|---|-----|-----|------|-------|-------|
| AT-X 10-17mm f/3.5-4.5 AF DX Fisheye | £550 | | Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass | • | • | • | • | • | • | • | 14 | n/a | 70 | 71.1 | 350g |
| AT-X 11-16mm f/2.8 PRO DX II | £449 | | Update to the popular 11-16mm f/2.8 lens, for slightly improved optical performance | • | • | • | • | • | • | • | 30 | 77 | 84 | 89.2 | 550g |
| AT-X 11-20mm f/2.8 PRO DX | £499 | | Compact, ultra-wideangle lens featuring an expanded telephoto zoom range | • | • | • | • | • | • | • | 28 | 82 | 89 | 92 | 560g |
| AT-X 12-28mm f/4 PRO DX | £629 | | Replacement for 12-24mm F4 wideangle zoom; for Nikon DX DSLRs | • | • | • | • | • | • | • | 25 | 77 | 84 | 90 | 600g |
| AT-X 14-20mm f/2 PRO DX | £849 | | Wideangle zoom with super-fast, super-bright, constant f/2 aperture for shooting in very low light | • | • | • | • | • | • | • | 28 | 82 | 89 | 106 | 725g |
| AT-X 16-28mm f/2.8 PRO FX | £757 | 5★ | A pro-end wideangle zoom aimed at full-frame cameras | • | • | • | • | • | • | • | 26 | n/a | 90 | 133 | 950g |
| AT-X 17-35mm f/4 PRO FX | £830 | 5★ | One of the most capable super-wide zooms available, though only available in Canon and Nikon mounts | • | • | • | • | • | • | • | 28 | 82 | 89 | 94 | 600g |
| AT-X 24-70mm f/2.8 PRO FX | £679 | | Three precision-moulded all-glass aspherical lens elements and a fast, constant f/2.8 aperture | • | • | • | • | • | • | • | 38 | 82 | 89.6 | 107.5 | 1010g |
| AT-X 70-200mm f/4 PRO FX VCM-S | £691 | | Features a new Vibration Correction Module and ring-shaped ultrasonic style autofocus motor | • | • | • | • | • | • | • | 100 | 67 | 82 | 167.5 | 980g |
| AT-X 100mm f/2.8 AF PRO D Macro | £360 | 4★ | Some weaknesses wide open, but reasonable MTF curves make this a decent optic | • | • | • | • | • | • | • | 30 | 55 | 73 | 95.1 | 540g |

ZEISS DSLR

| | | | | | | | | | | | | | | | |
|------------------------------|-------|----|---|---|---|---|---|---|---|---|-----|----|-------|-------|-------|
| 15mm f/2.8 Milvus | £2329 | | This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design | • | • | • | • | • | • | • | 25 | 95 | 102.3 | 100.2 | 947g |
| 18mm f/2.8 Milvus | £1999 | | Compact super-wideangle lens with premium optics including a floating focus system for close-ups | • | • | • | • | • | • | • | 25 | 77 | 90 | 93 | 721g |
| 21mm f/2.8 Milvus | £1299 | | Premium wideangle lens with complex optics designed to be free of distortion | • | • | • | • | • | • | • | 22 | 82 | 95.5 | 95 | 851g |
| 25mm f/2 Distagon T* | £1350 | | A landscape lens with a fast aperture | • | • | • | • | • | • | • | 25 | 67 | 73 | 98 | 600g |
| 25mm f/2.8 Distagon T* | £738 | | Relatively small and light wideangle prime, available in Nikon mount only | • | • | • | • | • | • | • | 17 | 58 | 64 | 90 | 460g |
| 28mm f/2 Distagon T* | £850 | | For low-light shooting the 28mm lens has plenty of potential | • | • | • | • | • | • | • | 24 | 58 | 72.4 | 72 | 580g |
| 35mm f/1.4 Distagon T* | £1600 | | Promises to produce some stunning bokeh effects | • | • | • | • | • | • | • | 30 | 72 | 78 | 122 | 850g |
| NEW 35mm f/1.4 Milvus | £1699 | | Large aperture, premium-quality manual-focus prime with weather-sealed construction | • | • | • | • | • | • | • | 30 | 72 | 84.8 | 124.8 | 1174g |
| 35mm f/2 Milvus | £829 | | Compact, moderate wideangle manual focus prime | • | • | • | • | • | • | • | 30 | 58 | 77 | 83 | 702g |
| 50mm f/1.4 Planar T* | £559 | | Classic double-Gauss design manual focus standard prime for full-frame SLRs | • | • | • | • | • | • | • | 45 | 58 | 71 | 71 | 380 |
| 50mm f/1.4 Milvus | £949 | 5★ | An exceptionally good lens offering sharpness, detail, clean edges and a great user experience | • | • | • | • | • | • | • | 45 | 67 | 82.5 | 94 | 922g |
| 50mm f/2 Milvus Macro | £949 | | Manual-focus macro lens with half-life-size magnification and stunning optics | • | • | • | • | • | • | • | 24 | 67 | 81 | 75.3 | 730g |
| 85mm f/1.4 Planar T* | £989 | | Classic portrait prime designed to give smooth, rounded bokeh effects | • | • | • | • | • | • | • | 100 | 72 | 78 | 88 | 670g |
| 85mm f/1.4 Milvus | £1379 | 5★ | Fast 85mm manual-focus prime lens that's perfect for portraiture | • | • | • | • | • | • | • | 80 | 77 | 90 | 113 | 1280g |
| 100mm f/2 Milvus Macro | £1299 | | A manual-focus macro lens with absolutely superb optics and half-life-size reproduction | • | • | • | • | • | • | • | 88 | 67 | 80.5 | 104 | 843g |
| 135mm f/2 Milvus | £1899 | | Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography | • | • | • | • | • | • | • | 80 | 77 | 129 | 132 | 1123g |

CSC Lenses

| LENS | RRP | SCORE | SUMMARY | IMAGE STABILISATION | CANON M | MICRO 4/3RDS | SONY E | Nikon 1 | FUJI X MOUNT | LEICA | FULL FRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) | WEIGHT |
|---------------------------------------|-------|-------|--|---------------------|---------|--------------|--------|---------|--------------|-------|------------|----------------|--------------------|------------|-------------|--------|
| CANON CSC | | | | | | | | | | | | | | | | |
| EF-M 11-22mm f/4-5.6 IS STM | £355 | | Ultra-wideangle lens with a compact, retractable lens design | • | • | | | | | | | 15 | 55 | 61 | 58.2 | 220g |
| EF-M 15-45mm f/3.5-6.3 IS STM | £249 | | Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm | • | • | | | | | | | 25 | 49 | 60.9 | 44.5 | 130g |
| EF-M 18-55mm f/3.5-5.6 IS STM | £269 | | Compact and versatile zoom lens | • | • | | | | | | | 25 | 52 | 61 | 61 | 210g |
| EF-M 18-150mm f/3.5-6.3 IS STM | £399 | | Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality | • | • | | | | | | | 25 | 55 | 60.9 | 86.5 | 300g |
| EF-M 22mm f/2 STM | £220 | | Small and bright wideangle pancake lens | • | • | | | | | | | 15 | 43 | 61 | 23.7 | 105g |
| EF-M 28mm f/3.5 IS STM Macro | £294 | | Small, retractable lens with built-in LED lights for illuminating close-up subjects | • | • | | | | | | | 9.7 | 43 | 60.9 | 45.5 | 130g |
| EF-M 55-200mm f/4.5-6.3 IS STM | £330 | | Telephoto zoom that takes you closer to the action | • | • | | | | | | | 100 | 52 | 60.9 | 86.5 | 260g |
| FUJIFILM CSC | | | | | | | | | | | | | | | | |
| XF 10-24mm f/4 R OIS | £849 | | Ultra-wideangle lens, minimal ghosting with Fuji's HT-EBC multi-layer coating | • | | • | | | | | | 24 | 72 | 78 | 87 | 410 |
| XF 14mm f/2.8 R | £729 | 5★ | Ultra-wideangle prime, high resolution to all corners, performance justifies price tag | | | • | | | | | | 18 | 58 | 65 | 58.4 | 235g |
| XF 16mm f/1.4 R WR | £729 | 5★ | Weather-sealed fast prime for X-system users | | | • | | | | | | 15 | 67 | 73.4 | 73 | 375g |
| XC 16-50mm f/3.5-5.6 OIS II | £359 | | Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range | • | | • | | | | | | 30 | 58 | 62.6 | 98.3 | 195g |
| XF 16-55mm f/2.8 R LM WR | £899 | 5★ | A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance | | | • | | | | | | 60 | 77 | 83.3 | 106 | 655g |
| XF 18mm f/2 R | £430 | 4★ | A compact wideangle lens with a quick aperture | | | • | | | | | | 18 | 52 | 64.5 | 40.6 | 116g |
| XF 18-135mm f/3.5-5.6 R LM OIS WR | £699 | 4★ | Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1 | • | | • | | | | | | 45 | 77 | 75.7 | 97.8 | 490g |
| XF 18-55mm f/2.8-4 R LM OIS | £599 | | Short zoom lens with optical image stabilisation | • | | • | | | | | | 18 | 58 | 65 | 70.4 | 310g |
| XF 23mm f/1.4 R | £649 | | Premium wideangle prime lens with fast maximum aperture | | | • | | | | | | 28 | 62 | 72 | 63 | 300g |
| XF 23mm f/2 R WR | £419 | 5★ | Compact weather-resistant wideangle prime lens | | | • | | | | | | 22 | 43 | 60 | 51.9 | 180g |
| XF 27mm f/2.8 | £270 | | A high-performance single-focal-length lens | | | • | | | | | | 60 | 39 | 23 | 61.2 | 78g |
| XF 35mm f/1.4 R | £439 | 4★ | Shallow depth of field and bokeh effects are simple to achieve with this lens | | | • | | | | | | 28 | 52 | 65 | 54.9 | 187g |
| XF 35mm f/2 R WR | £299 | 5★ | A powerful and weather-resistant lens that feels great and has the performance to match | | | • | | | | | | 35 | 43 | 60 | 45.9 | 170g |
| XF 50mm f/2 R WR | £449 | 5★ | Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits | | | • | | | | | | 39 | 46 | 60 | 59.4 | 200g |
| XF 50-140mm f/2.8 R LM OIS WR | £1249 | | A telephoto zoom with a constant maximum aperture and weather-resistance | • | | • | | | | | | 100 | 72 | 82.9 | 175.9 | 995g |
| XC 50-230mm f/4.5-6.7 OIS II | £315 | | The XC lens range is designed to suit Fuji's mid-range CSCs, and this lens has optical image stabilisation | • | | • | | | | | | 110 | 58 | 69.5 | 111 | tbc |
| XF 55-200mm f/3.5-4.8 R LM OIS | £599 | 4★ | Telephoto with built-in optical image stabilisation plus aperture control ring | • | | • | | | | | | 110 | 62 | 118 | 75 | 580g |
| XF 56mm f/1.2 R | £899 | 4★ | This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value | | | • | | | | | | 70 | 62 | 73.2 | 69.7 | 405g |
| XF 56mm f/1.2 R APD | £1159 | 4★ | Adds apodisation element of 56mm f/1.2 for even more attractive background blur | | | • | | | | | | 70 | 62 | 73.2 | 69.7 | 405g |
| XF 60mm f/2.4 XF R Macro | £599 | | A short lens designed for macro work with half-life-size magnification | | | • | | | | | | 26.7 | 39 | 64.1 | 70.9 | 215g |
| XF 90mm f/2 R LM WR | £699 | 5★ | A classic portrait lens that's sharp, with gorgeous bokeh | | | • | | | | | | 60 | 62 | 75 | 105 | 540g |
| XF 100-400mm f/4.5-5.6 R LM OIS WR | £1399 | 5★ | This superb zoom is both water and dust resistant, and can operate in -10° C temperatures | • | | • | | | | | | 175 | 77 | 94.8 | 210.5 | 1375g |
| LAOWA CSC | | | | | | | | | | | | | | | | |
| 7.5mm f/2 MFT | £499 | | Tiny wideangle prime for Micro Four Thirds featuring manual focus and aperture control | | | • | | | | | | 12 | 46 | 50 | 55 | 170g |
| LEICA CSC | | | | | | | | | | | | | | | | |
| 11-23mm f/3.5-4.5 TL | £1450 | | Wideangle zoom lens for Leica's APS-C mirrorless system | | | • | | | | | | 20 | 67 | 77 | 73 | 368g |
| 18-56mm f/3.5-5.6 Vario-Elmar TL | £1280 | | Relatively large, non-retractable zoom for APS-C mirrorless | | | • | | | | | | 45 | 52 | 63.5 | 61 | 256g |
| 23mm f/2 Summicron TL | £1410 | | Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS-C CSCs | | | • | | | | | | 30 | 52 | 63.5 | 38.1 | 153g |
| 35mm f/1.4 Summilux TL | £1830 | | High-end fast prime designed to give exceptional image quality | | | • | | | | | | 30 | 60 | 70 | 77 | 428g |
| 55-135mm f/3.5-4.5 Apo-Vario-Elmar-TL | £1450 | | Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality | | | • | | | | | | 100 | 60 | 68 | 110 | 500g |
| 60mm f/2.8 Apo-Macro-Elmarit TL | £1920 | | Macro lens for Leica's APS-C mirrorless cameras offers 1:1 life-size magnification | | | • | | | | | | 16 | 60 | 68 | 89 | 320g |
| 24-90mm f/2.8-4 Vario-Elmarit-SL | £3790 | | Large, but exceptional quality full-frame standard zoom with really useful zoom range | | | • | • | 30 | 82 | 88 | | 138 | | | | 1140g |
| 90-280mm f/2.8-4 Apo-Vario-Elmarit SL | £4930 | | Premium telephoto zoom for the Leica SL brings longer-than-usual range | | | • | • | 60 | 82 | 88 | | 238 | | | | 1850g |
| 50mm f/1.4 Summilux SL | £4080 | | Complex 11-element 9-group design with internal focusing for this fast normal prime | | | • | • | 60 | 82 | 88 | | 124 | | | | 1065g |
| OLYMPUS CSC | | | | | | | | | | | | | | | | |
| 7-14mm f/2.8 ED Pro | £999 | 4.5★ | Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof | | | • | | | | | | 20 | n/a | 78.9 | 105.8 | 534g |
| 8mm f/1.8 Pro Fisheye | £799 | | Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof | | | • | | | | | | 12 | n/a | 62 | 80 | 315g |
| 9-18mm f/4.5-6.6 ED | £630 | | This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms | | | • | | | | | | 25 | 52 | 56.5 | 49.5 | 155g |
| 9mm f/8 Fish-eye Body Cap Lens | £89 | | Slimline lens in a body cap with 140° angle of view | | | • | | | | | | 20 | n/a | 56 | 12.8 | 30g |
| 12mm f/2.0 ED | £739 | 5★ | A wideangle fixed lens for the Micro Four Thirds system | | | • | | | | | | 20 | 46 | 56 | 43 | 130g |
| 12-40mm f/2.8 ED Pro | £899 | | Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8 | | | • | | | | | | 20 | 62 | 69.9 | 84 | 382g |
| 12-50mm f/3.5-6.3 ED EZ | £349 | | A weather-resistant zoom lens with manual or electronic zoom | | | • | | | | | | 20 | 52 | 57 | 83 | 211g |
| 12-100mm f/4 IS ED Pro | £1099 | | High-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS | • | • | | | | | | | 15 | 72 | 77.5 | 116.5 | 561g |
| 15mm f/8 Body Cap Lens | £69 | | Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing | | | • | | | | | | 30 | n/a | 56 | 9 | 22g |

PARKCameras 
www.parkcameras.com/ap
 01444 23 70 60

We offer a wide range of used cameras, lenses & accessories all thoroughly quality checked, tested & cleaned, including a full sensor clean on all cameras.

If you're looking to sell or part-exchange your equipment, contact us for a competitive quote!

CSC Lenses

| LENS | RRP | SCORE | SUMMARY | IMAGE STABILISATION | CANON M | NIKON 4/3RDS | SONY | NIKON 1 | FUJI X MOUNT | LEICA | FULL FRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) | WEIGHT |
|--------------------------|-------|-------|--|---------------------|---------|--------------|------|---------|--------------|-------|------------|----------------|--------------------|------------|-------------|--------|
| 17mm f/1.8 MSC | £450 | 5★ | Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing | • | | | | | | | | 25 | 46 | 57 | 35 | 120g |
| 17mm f/2.8 Pancake | £300 | 4★ | Tiny wideangle pancake prime with reasonable optics | • | | | | | | | | 20 | 37 | 57 | 22 | 71g |
| 14-42mm f/3.5-5.6 II R | £269 | | A redesigned variation of the standard kit lens | • | | | | | | | | 25 | 37 | 56.5 | 50 | 112g |
| 14-42mm f/3.5-5.6 EZ | £329 | | Compact kit lens for Olympus PEN and OM-D models with powerzoom control | • | | | | | | | | 20 | 37 | 60.6 | 22.5 | 93g |
| 14-150mm f/4-5.6 II | £550 | | High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance | • | | | | | | | | 50 | 58 | 63.5 | 83 | 285g |
| 25mm f/1.2 ED Pro | £1099 | | High-precision, high-speed optic with a special lens system construction for edge-to-edge sharpness | • | | | | | | | | 30 | 62 | 70 | 87 | 410g |
| 25mm f/1.8 | £370 | | Compact prime lens with ultra-bright f/1.8 aperture | • | | | | | | | | 25 | 46 | 57.8 | 42 | 137g |
| 30mm f/3.5 ED Macro | £249 | | New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g | • | | | | | | | | 9.5 | 46 | 57 | 60 | 128g |
| 40-150mm f/2.8 ED Pro | £1299 | 4★ | This powerful 80-300mm 35mm-equivalent focal-length lens offers amazing portability for this pro class | • | | | | | | | | 70 | 72 | 79.4 | 160 | 760g |
| 40-150mm f/4-5.6 R | £309 | | This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length | • | | | | | | | | 90 | 58 | 63.5 | 83 | 190g |
| 45mm f/1.8 | £279 | 5★ | Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing | • | | | | | | | | 50 | 37 | 56 | 46 | 116g |
| 60mm f/2.8 Macro | £450 | | High-precision macro lens that's dustproof and splashproof | • | | | | | | | | 19 | 46 | 56 | 82 | 185g |
| 75-300mm f/4.8-6.7 ED II | £499 | | Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting | • | | | | | | | | 90 | 58 | 69 | 117 | 423g |
| 75mm f/1.8 ED | £799 | 5★ | Ultra-fast prime lens ideal for portraits and action shots | • | | | | | | | | 84 | 58 | 64 | 69 | 305g |
| 300mm f/4 IS Pro | £2200 | | Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS | • | • | | | | | | | 140 | 77 | 92.5 | 227 | 1270g |

PANASONIC CSC

| | | | | | | | | | | | | | | | | |
|--------------------------------------|-------|------|---|---|---|--|--|--|--|--|--|-----|-----|------|-------|------|
| G 7-14mm f/4 | £740 | 5★ | For a wideangle zoom, the overall level of resolution is very impressive | • | | | | | | | | 25 | n/a | 70 | 83.1 | 300g |
| G 8mm Fisheye f/3.5 | £730 | | The world's lightest and smallest fisheye lens for an interchangeable-lens camera | • | | | | | | | | 10 | 22 | 60.7 | 51.7 | 165g |
| DG 8-18mm f/2.8-4 ASPH Leica | £1049 | | Splashproof, dustproof and freeze proof ultra-wideangle zoom with premium optics | • | | | | | | | | 23 | 67 | 73.4 | 88 | 315g |
| DG 12mm f/1.4 Leica Summilux ASPH | £1199 | 4.5★ | Compact fast wideangle quality with excellent optics and built-in aperture ring | • | | | | | | | | 20 | 62 | 70 | 70 | 335g |
| G 12-32mm f/3.5-5.6 MEGA OIS | £270 | | Very compact with a versatile zoom range and three aspherical lenses | • | • | | | | | | | 20 | 37 | 55.5 | 24 | 70g |
| G X 12-35mm f/2.8 OIS | £1095 | 5★ | Fast, high-quality standard zoom for Micro Four Thirds cameras | • | • | | | | | | | 25 | 58 | 67.6 | 73.8 | 305g |
| G X 12-35mm f/2.8 OIS II | £880 | | Updated fast standard zoom with matte-black finish and improved autofocus and aperture control | • | • | | | | | | | 25 | 58 | 67.6 | 73.8 | 305g |
| G 12-60mm f/3.5-5.6 OIS ASPH | £439 | | Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design | • | • | | | | | | | 20 | 58 | 66 | 71 | 210g |
| DG 12-60mm f/2.8-4 OIS Leica | £880 | | Premium standard zoom with useful focal-length range and weather-resistant construction | • | • | | | | | | | 20 | 62 | 68 | 86 | 320g |
| G 14mm f/2.5 II | £249 | | Wideangle pancake lens that should suit landscape photographers | • | | | | | | | | 18 | 46 | 55.5 | 20.5 | 55g |
| G 14-42mm II f/3.5-5.6 MEGA OIS | £375 | | Addition of two aspherical elements helps make this lens smaller than previous version | • | • | | | | | | | 20 | 46 | 56 | 49 | 110g |
| G X 14-42mm f/3.5-5.6 X PZ POWER OIS | £369 | 4★ | Powered zoom; impressive results in terms of both sharpness and chromatic aberration | • | • | | | | | | | 20 | 37 | 61 | 26.8 | 95g |
| G 14-45mm f/3.5-5.6 MEGA OIS | £189 | | A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation | • | • | | | | | | | 30 | 52 | 60 | 60 | 195g |
| G 14-140mm f/3.5-5.6 POWER OIS | £599 | | Metal-bodied zoom featuring company's POWER OIS optical image stabiliser | • | • | | | | | | | 30 | 58 | 67 | 75 | 265g |
| DG 15mm f/1.7 Leica SUMMILUX | £549 | | High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion | • | | | | | | | | 20 | 46 | 36 | 57.5 | 115g |
| G 20mm f/1.7 ASPH II | £249 | | Ultra-compact fast prime with excellent optics but slower autofocus than more modern options | • | | | | | | | | 20 | 46 | 25.5 | 63 | 100g |
| G 25mm f/1.7 ASPH | £159 | 4.5★ | Inexpensive fast normal prime for Micro Four Thirds | • | | | | | | | | 25 | 46 | 60.8 | 52 | 125g |
| DG 25mm f/1.4 Leica SUMMILUX | £550 | 5★ | A fast-aperture fixed focal length standard lens from Leica | • | | | | | | | | 30 | 46 | 63 | 54.5 | 200g |
| G 30mm f/2.8 Macro MEGA OIS | £300 | 3★ | Compact lens offering true-to-life magnification capability for better macro images | • | • | | | | | | | 10 | 46 | 58.8 | 63.5 | 180g |
| G 35-100mm f/4-5.6 ASPH MEGA OIS | £300 | | Telephoto zoom equivalent to 70-200mm on a 35mm camera | • | • | | | | | | | 90 | 46 | 55.5 | 50 | 135g |
| G X 35-100mm f/2.8 Power OIS | £1099 | | Telephoto zoom with Nano Surface Coating technology for dramatic reduction of ghosting and flare | • | • | | | | | | | 85 | 58 | 67.4 | 100 | 360g |
| G X 35-100mm f/2.8 Power OIS II | £970 | | Updated fast telephoto zoom with matte-black finish and improved autofocus and aperture control | • | • | | | | | | | 85 | 58 | 67.4 | 100 | 360g |
| DG 42.5mm f/1.2 Leica DG OIS | £1399 | 5★ | Mid-telephoto high-speed Leica DG Nocticron lens with 2 aspherical lenses and ultra-wide aperture | • | • | | | | | | | 50 | 67 | 74 | 76.8 | 425g |
| G 42.5mm f/1.7 Power OIS | £349 | | Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect | • | • | | | | | | | 37 | 31 | 55 | 50 | 130g |
| DG 45mm f/2.8 OIS Macro Leica | £539 | | Tiny macro lens with 1:1 magnification and optical image stabilisation | • | • | | | | | | | 15 | 46 | 63 | 62.5 | 225g |
| G 45-150mm f/4-5.6 MEGA OIS | £280 | 4★ | Compact, lightweight telephoto zoom comprising 12 elements in nine groups | • | • | | | | | | | 90 | 52 | 62 | 73 | 200g |
| G X 45-175mm f/4-5.6 X PZ POWER OIS | £400 | 4★ | A powered long-focal-length zoom lens | • | • | | | | | | | 90 | 46 | 61.6 | 90 | 210g |
| G 45-200mm f/4-5.6 MEGA OIS II | £380 | | Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS | • | • | | | | | | | 100 | 52 | 70 | 100 | 380g |
| G 100-300mm f/4-5.6 MEGA OIS | £550 | 4★ | Long zoom lens offering optical image stabilisation | • | • | | | | | | | 100 | 52 | 70 | 100 | 380g |
| G 100-300mm f/4-5.6 MEGA OIS II | £570 | 4★ | Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS | • | • | | | | | | | 100 | 52 | 70 | 100 | 380g |
| DG 100-400mm f/4-6.3 OIS Leica | £1349 | | Top-quality supertelephoto zoom with weathersealed construction and Dual IS support | • | • | | | | | | | 103 | 72 | 83 | 171.5 | 985g |

SAMYANG CSC

| | | | | | | | | | | | | | | | | |
|------------------------------|------|------|---|---|---|---|--|--|--|--|--|----|-----|------|------|------|
| 7.5mm f/3.5 UMC fisheye MFT | £253 | | Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting | • | | | | | | | | 9 | n/a | 48.3 | 60 | 197g |
| 8mm f/2.8 UMC fisheye II | £249 | | Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction | • | • | • | | | | | | 30 | n/a | 60 | 64.4 | 290g |
| 12mm f/2 NCS CS | £330 | | Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras | • | • | • | | | | | | 20 | 67 | 72.5 | 59 | 245g |
| 14mm f/2.8 FE AF | £389 | | Autofocus wideangle prime designed for Sony Alpha 7-series cameras | • | | | | | | | | 20 | n/a | 85.5 | 97.5 | 505g |
| 21mm f/1.4 ED AS UMC CS | £259 | 5★ | Manual-focus low-light lens for mirrorless cameras with APS-C or smaller-sized sensor | • | • | • | | | | | | 28 | 58 | 54.3 | 67.9 | 290g |
| 35mm f/1.2 ED AS UMC CS | £359 | | Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size | • | • | • | | | | | | 38 | 62 | 67.5 | 74.2 | 420g |
| 35mm f/2.8 FE AF | £279 | | Compact, lightweight, inexpensive autofocus prime lens for full-frame CSCs | • | | | | | | | | 35 | 49 | 61.8 | 33 | 86g |
| 50mm f/1.2 AS UMC CS | £299 | 5★ | Fast telephoto prime that can produce stunning results with a super-shallow depth of field | • | • | • | | | | | | 50 | 62 | 67.5 | 74.5 | 380g |
| 50mm f/1.4 FE AF | £499 | 4.5★ | Excellent value for money fast prime for full-frame Sony CSCs | • | | | | | | | | 45 | 67 | 73.5 | 97.7 | 585g |
| 300mm f/6.3 ED UMC CS Reflex | £249 | | A compact reflex mirror lens dedicated for mirrorless compact system cameras | • | • | • | | | | | | 90 | 58 | 73.7 | 64.5 | 320g |

WIN a Sony a6000 + 16-50mm lens worth £549
in our Calendar Competition!

Learn more and enter for **FREE** at
www.parkcameras.com/calendar-competition-2017

CALENDAR
PHOTOGRAPHY
COMPETITION
2017



CSC Lenses

| LEN | RRP | SCORE | SUMMARY | IMAGE STABILISATION | CANON | MICRO 4/3RDS | SONY E | NIKON F | FUJI X-MOUNT | LEICA | FULL FRAME | MIN. FOCUS (CM) | FILTER THREAD (MM) | WIDTH (MM) | LENGTH (MM) | WEIGHT |
|---------------------------------------|-------|-------|---|---------------------|-------|--------------|--------|---------|--------------|-------|------------|-----------------|--------------------|------------|-------------|--------|
| SIGMA CSC | | | | | | | | | | | | | | | | |
| 19mm f/2.8 DN A | £189 | | Metal-bodied high-performance wideangle prime lens | • | • | | | | | | 20 | 46 | 60.8 | 45.7 | 150g | |
| 30mm f/1.4 DC DN C | £300 | 4★ | A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4 | • | • | | | | | | 30 | 52 | 64.8 | 73 | 140g | |
| 30mm f/2.8 DN A | £189 | | Uses a high-quality double-sided aspherical lens for a performance that's worthy of Sigma's 'Art' line | • | • | | | | | | 30 | 46 | 60.8 | 40.5 | 140g | |
| 60mm f/2.8 DN A | £189 | | Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body | • | • | | | | | | 50 | 46 | 60.8 | 55.5 | 190g | |
| SONY CSC | | | | | | | | | | | | | | | | |
| E 10-18mm f/4 OSS | £750 | 4★ | Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation | • | • | | | | | | 25 | 62 | 70 | 63.5 | 225g | |
| FE 12-24mm f/4 G | £1700 | | Weather-resistant super-wideangle zoom designed for Sony's full-frame mirrorless cameras | • | • | | | | | | 28 | n/a | 87 | 117.4 | 565g | |
| E 16mm f/2.8 | £220 | 4★ | Pancake lens for NEX system, with a circular aperture and Direct Manual Focus | • | • | | | | | | 24 | 49 | 62 | 22.5 | 67g | |
| FE 16-35mm f/2.8 GM | £2300 | | Premium G Master-series fast wideangle zoom with weather-resistant construction | • | • | | | | | | 28 | 82 | 88.5 | 121.6 | 680g | |
| FE 16-35mm f/4 ZA OSS Vario-Tessar T* | £1289 | 5★ | Zeiss full-frame wideangle zoom lens | • | • | | | | | | 28 | 72 | 78 | 98.5 | 518g | |
| E 16-50mm f/3.5-5.6 PZ OSS | £299 | | Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation | • | • | | | | | | 25 | 40.5 | 64.7 | 29.9 | 116g | |
| E 16-70mm f/4 ZA OSS Vario-Tessar T* | £839 | | A lightweight, versatile mid-range zoom with a constant f/4 aperture | • | • | | | | | | 35 | 55 | 66.6 | 75 | 308g | |
| E 18-55mm f/3.5-5.6 OSS | £270 | | Optical SteadyShot, said to be silent during movie capture, and a circular aperture | • | • | | | | | | 25 | 49 | 62 | 60 | 194g | |
| E 18-105mm f/4 G PZ OSS | £499 | | Sony G lens for E-mount cameras with a constant f/4 aperture | • | • | | | | | | 45 | 72 | 78 | 110 | 427g | |
| E 18-200mm f/3.5-6.3 OSS LE | £489 | | Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens | • | • | | | | | | 50 | 62 | 68 | 98 | 460g | |
| E 18-200mm f/3.5-6.3 PZ OSS | £999 | | Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies | • | • | | | | | | 30 | 67 | 93.2 | 99 | 649g | |
| E 20mm f/2.8 | £309 | | Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras | • | • | | | | | | 20 | 49 | 62.6 | 20.4 | 69g | |
| E 24mm f/1.8 ZA Sonnar T* | £839 | | Top-quality Carl Zeiss optic ideally suited to the NEX-7 | • | • | | | | | | 16 | 49 | 63 | 65.6 | 225g | |
| FE 24-240mm f/3.5-6.3 OSS | £929 | | Ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant | • | • | | | | | | 50 | 72 | 80.5 | 118.5 | 780g | |
| FE 24-70mm f/2.8 GM | £1799 | 5★ | This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results | • | • | | | | | | 38 | 82 | 87.6 | 136 | 886g | |
| FE 24-70mm f/4 ZA OSS Vario-Tessar T* | £1049 | | Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation | • | • | | | | | | 40 | 67 | 73 | 94.5 | 426g | |
| FE 28mm f/2 | £419 | | This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness | • | • | | | | | | 29 | 49 | 64 | 60 | 200g | |
| FE 28-70mm f/3.5-5.6 OSS | £449 | | Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range | • | • | | | | | | 30 | 55 | 72.5 | 83 | 295g | |
| FE 28-135mm PZ f/4 G OSS | £2379 | | High-performance G-Series standard zoom lens, constant f/4 aperture, for high-quality moviemaking | • | • | | | | | | 95 | 95 | 162.5 | 105 | 1215g | |
| E 30mm f/3.5 Macro | £219 | | A macro lens for the NEX Compact System Cameras | • | • | | | | | | 9 | 49 | 62 | 55.5 | 138g | |
| FE 35mm f/1.4 ZA Distagon T* | £1559 | | Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture | • | • | | | | | | 30 | 72 | 73 | 94.5 | 630g | |
| E 35mm f/1.8 OSS | £399 | | Lightweight, versatile prime with Optical SteadyShot image stabilisation | • | • | | | | | | 30 | 49 | 62.2 | 45 | 155g | |
| FE 35mm f/2.8 ZA Sonnar T* | £699 | | When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver | • | • | | | | | | 35 | 49 | 61.5 | 36.5 | 120g | |
| E 50mm f/1.8 OSS | £219 | | A handy, low-price portrait lens for the NEX range | • | • | | | | | | 39 | 49 | 62 | 62 | 202g | |
| FE 50mm f/1.4 ZA Planar T* | £1500 | 5★ | Optically stunning premium fast prime, but huge and heavy | • | • | | | | | | 45 | 72 | 83.5 | 108 | 778g | |
| FE 50mm f/1.8 | £240 | | Features a new optical design with a single aspherical element | • | • | | | | | | 45 | 49 | 68.6 | 59.5 | 186g | |
| FE 50mm f/2.8 Macro | £500 | | Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing | • | • | | | | | | 16 | 55 | 70.8 | 71 | 236g | |
| FE 55mm f/1.8 ZA Sonnar T* | £849 | | 35mm full-frame prime lens with wide aperture allowing good images indoors or in low light | • | • | | | | | | 50 | 49 | 64.4 | 70.5 | 281g | |
| E 55-210mm f/4.5-6.3 OSS | £289 | | Lightweight telephoto zoom lens for the NEX range | • | • | | | | | | 100 | 49 | 63.8 | 108 | 345g | |
| FE 70-200mm f/4 G OSS | £1359 | 4★ | G-series telephoto zoom lens, dust and water resistant, with built-in image stabilisation | • | • | | | | | | 100 | 72 | 80 | 175 | 840g | |
| FE 70-200mm f/2.8 GM OSS | £2500 | 5★ | Compact, lightweight telephoto zoom lens for full-frame E-mount bodies | • | • | | | | | | 100 | 72 | 80 | 175 | 840g | |
| FE 70-300mm f/4.5-5.6 G OSS | £1150 | | Sony has added this lens to its growing range | • | • | | | | | | 90 | 72 | 84 | 143.5 | 854g | |
| FE 85mm f/1.8 | £550 | 4★ | Relatively inexpensive portrait lens includes dust and moisture resistant construction | • | • | | | | | | 80 | 67 | 78 | 82 | 371g | |
| FE 85mm f/1.4 GM | £1889 | | Stunning image quality from Sony's premium 'G Master' portrait lens | • | • | | | | | | 80 | 77 | 89.5 | 107.5 | 820g | |
| FE 90mm f/2.8 Macro G OSS | £1049 | 4★ | Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras | • | • | | | | | | 28 | 62 | 79 | 130.5 | 602g | |
| FE 100mm f/2.8 STF GM OSS | £1700 | | Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh | • | • | | | | | | 57 | 72 | 85.2 | 118.1 | 700g | |
| FE 100-400mm f/4.5-5.6 GM OSS | £2500 | | Premium optically stabilised, weathersealed telezoom designed to match the Alpha 9 | • | • | | | | | | 98 | 77 | 93.9 | 205 | 1395g | |
| TAMRON CSC | | | | | | | | | | | | | | | | |
| 14-150mm f/3.5-5.8 Di III | £370 | 4★ | The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable-lens cameras | • | • | | | | | | 50 | 52 | 63.5 | 80.4 | 285g | |
| 18-200mm f/3.5-6.3 Di III VC | £390 | | Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation | • | • | • | | | | | 50 | 62 | 68 | 96.7 | 460g | |
| TOKINA CSC | | | | | | | | | | | | | | | | |
| Firin 20mm f/2 FE MF | £800 | | Fast wideangle prime for full-frame Sony mirrorless cameras, with manual focus and aperture ring | • | • | | | | | | 28 | 62 | 69 | 81.5 | 490g | |
| ZEISS CSC | | | | | | | | | | | | | | | | |
| Touit 12mm f/2.8 Distagon T* | £959 | 5★ | Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance | • | • | | | | | | 18 | 67 | 82 | 68 | 270g | |
| Batis 18mm f/2.8 | £990 | | The Batis range is for mirrorless full-frame system cameras from Sony | • | • | | | | | | 25 | 77 | 78 | 95 | 330g | |
| Loxia 21mm f/2 | £1230 | | Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras | • | • | | | | | | 25 | 52 | 62 | 72 | 394g | |
| Batis 25mm f/2 | £980 | 5★ | A wideangle lens for Sony full-frame users offering unrivalled quality | • | • | | | | | | 20 | 67 | 81 | 92 | 355g | |
| Touit 32mm f/1.8 Planar T* | £700 | 4.5★ | Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras | • | • | | | | | | 23 | 52 | 72 | 76 | 200g | |
| Loxia 35mm f/2 | £1015 | | Small wideangle manual-focus prime intended for Sony Alpha 7 users | • | • | | | | | | 30 | 52 | 62 | 59 | 340g | |
| Loxia 50mm f/2 | £740 | | Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users | • | • | | | | | | 45 | 52 | 62 | 59 | 320g | |
| Touit 50mm f/2.8 Planar T* | £589 | | Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens | • | • | | | | | | 52 | 75 | 91 | 290g | | |
| Batis 85mm f/1.8 | £909 | 5★ | A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series | • | • | | | | | | 80 | 67 | 78 | 105 | 475g | |
| Loxia 85mm f/2.4 | £1199 | | A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series | • | • | | | | | | 80 | 52 | 62.5 | 108 | 594g | |
| Batis 135mm f/2.8 | £1749 | 5★ | Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless | • | • | | | | | | 87 | 67 | 84 | 120 | 614g | |

Specialists in fine pre-owned cameras, lenses, binoculars and accessories

NEXT DAY DELIVERY GUARANTEED

Digital Photography

CANON EOS 50 MK 2 COMPLETE MINT#6745.00

CANON EOS 50 BODY COMPLETE MINT#8398.00

CANON EOS 50 BODY WITH BATTERY & CHGR. MINT#345.00

CANON EOS 100 BODY COMPLETE WITH ALL ACCS MINT BOXED#1645.00

CANON EOS 400 COMPLETE WITH ALL ACCESSORIES MINT BOXED#1645.00

CANON EOS 550D WITH 18-55MM LENS CHGR+BATT MINT#199.00

CANON EOS 550D WITH CHGR+BATT. MINT#155.00

CANON 270EX SPEEDLITE + MANUAL MINT CASED#699.00

CANON 580EX MK II SPEEDLITE + MANUAL MINT CASED#175.00

CANON 580EX MK II SPEEDLITE MINT BOXED#195.00

CANON 580 EX SPEEDLITE MINT CASED#179.00

CANON 550 EX SPEEDLITE MINT BOXED#110.00

CANON ST-2E SPEEDLITE TRANSMITTER MINT BOXED#125.00

CANON BG-11 GRIP FOR 50 MK III MINT BOXED#175.00

CANON BG-E7 BATTERY GRIP FOR EOS 7D. MINT BOXED#675.00

CANON BG-E7 BATTERY GRIP FOR EOS 7D. MINT BOXED#659.00

CANON BG-E4 BATTERY GRIP FOR EOS 5D. MINT BOXED#649.00

FUJI X PRO 2 COMPLETE VERY Little USE MINT BOXED#995.00

FUJI X PRO 1 BODY COMPLETE Little USED MINT BOXED#349.00

FUJI FINPIX X-100 COMPLETE WITH FUJI CASE MINT CASED#365.00

FUJI X-E2 CAMERA BODY COMPLETE WITH ALL ACCS MINT BOXED#265.00

FUJI X PRO 1 HANDGRIP GENUINE MINT BOXED#699.00

FUJI X10 - 55mm 2.8-4.8 16.5 OIS XF JUPITER (NEW) MINT CASED#495.00

FUJI 35mm f1.4 R FUJINON LENS FOR X-PRO12 MINT#NEW#425.00

FUJI 35mm 12-200mm f3.5-4.5 OIS XF JUPITER MINT BOXED#265.00

FUJI TLZ-T100 LEDECONVERTER FOR X100/100s etc. MINT BOXED#195.00

NIKON D700 BODY COMPLETE ONLY 4621 ACTUATIONS MINT BOXED#1,255.00

NIKON D7000 BODY COMPLETE 239 ACTUATIONS MINT BOXED#355.00

NIKON D3100 BODY COMPLETE WITH 18-55 VR MINT BOXED#189.00

EXC++#BOXED#375.00

NIKON D2 HS BODY COMPLETE MINT BOXED#125.00

NIKON D4 BODY COMPLETE MINT BOXED#125.00

Nikon MB-D11 BATT GRIP FOR D750 MINT BOXED#175.00

Nikon MB-D10 BATT GRIP FOR D700/300s/300 MINT BOXED#699.00

Nikon SB-800 SPEEDLITE EXC++#F159.00

SIGMA EF 60D G SUPER FLASH NIKON FIT MINT BOXED#656.00

SIGMA EF-53 50-135mm EX TELEFLASH LIT NIKON FIT. MINT BOXED#75.00

OLYMPUS OM-D 2.5 DIGITAL WITH 12 - 50 ED LENS MINT BOXED#356.00

OLYMPUS OM-D 0.9-1.2 SPEEDLITE MINT BOXED#75.00

PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS. MINT BOXED#145.00

PANASONIC DMW-FT1 SPEEDLITE FOR PANASONIC. MINT BOXED#699.00

SIGMA 30mm 1.4 F2.8 MCRO 4/3RD. MINT BOXED#115.00

SONY 16mm 2.8 FISH-EYE FOR ALPHA MINT BOXED#45.00

SONY 20mm 2.8 WIDE ANGLE FOR ALPHA MINT BOXED#339.00

SONY ALPHA 6000 WITH 16-50MM MINT#325.00

SONY DSC-HX90V COMPLETE VERY LOW USE. MINT BOXED#275.00

Canon Autofocus, Digital Lenses, Canon FD

CANON 14mm 2.8 USM "L" MINT-BOXED#6795.00

CANON 24mm 1.4 "L" USM MINT#499.00

CANON 85mm 1.2 USM "L" MK II LATEST MODEL MINT#1,255.00

CANON 100mm 1.2 USM "L" MACRO IMAGE STABILIZER. MINT BOXED#655.00

CANON 100mm 1.2 USM "L" MACRO IMAGE STABILIZER. MINT#499.00

CANON 300mm 14 USM "L" IMAGE STABILIZER MINIT BOXED#NEW#355.00

CANON 300mm 14 USM "L" IMAGE STABILIZER. MINT CASED#825.00

CANON 8-15mm 14 USM "L" FISHEYE MINT CASED#799.00

CANON 16 - 35mm 12.8 USM "L" MK 2 MINT BOXED#875.00

CANON 16 - 35mm 14 USM "L" LATEST MINT#H00745.00

CANON 24 - 70mm 2.8 USM "L" WITH HOOD. MINT#CASED#669.00

CANON 24 - 70mm 14 "L" IS LATEST + HOOD MINT BOXED#656.00

CANON 24 - 70mm 14 "L" IS LATEST + HOOD MINT CASED#652.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT BOXED#6475.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT BOXED#6475.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

CANON 24 - 105mm 14 "L" ISM IMAGE STABILIZER. MINT CASED#645.00

- *Real* Shop
- *Real* People



- *Real* Knowledge
- *Real* Cameras

www.ffordes.com

Canon EOS

The Kirk, Wester Balblair, Beauly, Inverness. IV4 7BQ.



Prices
correct
when
compiled.
E&OE.



T: 01463 783850
E: info@ffordes.com

Largest Used Equipment *Specialists Since 1960*

| | | | |
|--|----------------------------|---|--------------------|
| 35mm F2.4 Asph M Chrome 6bit | Mint-£1,149 | 18-55mm F3.5-5.6 G AFS II | E-£259 |
| 35mm F2.8 Chrome (M3)..... | Mint-£499 | 18-55mm F3.5-5.6 G AFS VR II | Mint-£679 |
| 35mm F3.5 Chrome | Exc-£299 | 18-105mm F3.5-4.5 G AFS ED DX VR E++ / Mint-£129 - £139 | |
| 50mm F1.4 M Black | E-£1,350 | 18-140mm F3.5-5.6 AF-S G ED VR DX | Mint-£229 |
| 50mm F2.8 M Black | Mint-£649 | 18-200mm F3.5-5.6 G AFS DX VR II | E-£269 |
| 50mm F2.8 M Chrome | E-£1,049 | 24mm F2.8 AFD | E++£229 |
| 65mm F3.5 Elmar | E- / Mint-£199 - £349 | 24-70mm F2.8 G AFS ED | E-£689 |
| 75mm F2.4 M Black 6bit + Hood | Mint-£1,149 | 24-70mm F3.5-5.6 IX | E-£239 |
| 75mm F2.5 Black 6bit | E- / E-£649 - £749 | 24-85mm F2.8-4 AFD | E-£269 |
| 75mm F2.5 M Black 6bit | E- / E-£699 | 24-85mm F3.5-4.5 G AFS | Mint-£159 |
| 90mm F2 Apo M Black..... | E- / Mint-£1,799 - £2,099 | 24-120mm F3.5-5.6 ED AFD | E- / E-£129 - £149 |
| 90mm F2 Black | E-£499 | 24-120mm F3.5-5.6 G AFS ED VR | E-£249 |
| 90mm F2 Chrome | E- / E-£549 - £599 | 24-120mm F4 AFS G ED VR | Mint-£599 |
| 90mm F2 M Black | E- / E-£699 - £949 | 28mm F2.8 AF | E-£119 |
| 90mm F2.5 M Black 6bit | E-£749 | 28mm F2.8 AFD | E-£179 |
| 90mm F2.8 Black | As Seen / Exc-£149 - £299 | 28-300mm F3.5-5.6 G ED AFS VR | E-£539 |
| 90mm F2.8 Chrome | Exc / E-£199 - £249 | 35mm F1.4 G AFS | E-£899 |
| 90mm F2.8 M Black | E-£749 | 35mm F1.8 G AFS DX | E-£279 |
| 90mm F4 C Elmar | E-£249 | 35-70mm F2.8 AF | E-£189 |
| 90mm F4 Collapsible | As Seen-£139 | 35-70mm F2.8 AFN | E-£179 |
| 90mm F4 Collapsible | E-£249 | 50mm F1.4 AFD | E-£179 |
| 90mm F4 Elmar | As Seen / E-£99 - £169 | 50mm F1.4 AFN | E-£119 |
| 90mm F4 Elmar E39 | E-£159 - £199 | 50mm F1.4 G AFS | E-£239 |
| 90mm F4 Macro M Set 6bit | E-£1,599 - £1,649 | 58mm F1.4 G AFS ED | E-£21,149 |
| 135mm F2.8 Black | E- / E-£239 - £299 | 60mm F2.8 AFS ED Micro | E-£299 |
| 135mm F2.8 M Black | E- / E-£289 - £499 | 70-200mm F2.8 G AFS ED VR | E-£749 |
| 135mm F4 Black | E-£2379 | 70-200mm F2.8 G AFS ED VR II | E-£1,279 |
| 135mm F4 M Black | E-£749 - £799 | 70-300mm F4-5.6 AFG | E-£259 |
| 135mm F4.5 Hektor | As Seen / Mint-£249 - £169 | 80-200mm F2.8 ED AF | E-£249 - £299 |
| Minolta 28mm F2.8 M Rokkor | E-£349 | 80-200mm F2.8 ED AFD | E-£249 |
| 18mm Chrome Viewfinder | E-£2379 | 85mm F1.8 AF-S G | Mint-£319 |
| 21/24/28mm Viewfinder - Black | E-£225 - £239 | 105mm F2.8 AFS G VR Micro | E-£389 |
| 21/24/28mm Viewfinder - Chrome | E-£199 - £219 | 135mm F2 D AF DC | E-£789 |
| 24mm Black Viewfinder | E- / E-£169 - £179 | 180mm F2.8 ED AFD | E-£489 |
| 28mm Chrome Metal finder | E-£2199 | 200-400mm F4 G VR AFS IFED | E-£1,949 |
| Lens Carrier M | E-£269 | 300mm F2.8 G AFS ED VR IIE++ / Mint-£2,949 - £2,999 | |
| Motor M | E-£2249 | 300mm F2.8 IFED AF | E-£1,099 |
| M8 Handgrip - Black | E- / Mint-£279 | 300mm F2.8 IFED AF-L | E-£1,199 |
| M8 Handgrip - Chrome | E-£65 | 300mm F2.8 IFED AFS | E-£1,599 |
| MSP / M9/M8.2 Handgrip Black 14486 | E-£279 | 300mm F4 AFS IFED | E-£2499 |
| R-Adapter M (14642) | Mint-£189 | 500mm F4 AFS VR IF ED | E-£2,339 |
| Traveller Tripod B&S Head 38 (14114) | E-£169 | Lensbaby Velvet 56mm F1.6 | Mint-£269 |

Mamiya RB67 Series

| | |
|---------------------------------------|-------------------|
| Pro S Complete + Prism | As Seen-£299 |
| Pro S Complete | As Seen-£199 |
| Pro Complete | As Seen-£199 |
| Pro S Body + WLF + 120 Mag | E-£225 |
| 50mm F4.5 | E-£99 |
| 90mm F3.5 KL | E-£149 |
| 180mm F4.5 C | E-£99 |
| 180mm F4.5 KL-A | E-£149 |
| 250mm F4.5 | As Seen-£79 |
| Auto Extension Tube No1 | E-£225 - £39 |
| Auto Extension Tube No1 (Pro S) | E-£249 - £59 |
| Auto Extension Tube No2 | E- / E-£229 - £39 |
| Waist Level Finder | E-£249 |
| Polaroid Mag (RB67) | E-£239 |
| ProS 120 Mag (6x4.5cm) | E-£59 |
| ProS 220 Mag | E-£145 |

Mamiya RZ67 Series

| | |
|--------------------------------|---------------------|
| Pro Body Only | E-£159 |
| 50mm F4.5 | Exc / E-£129 - £249 |
| 75mm F4.5 Shift W | As Seen-£250 |
| 250mm F4.5 | Exc-£79 |
| AE Prism Finder | As Seen-£79 |
| Auto Extension Tube No 2 | E-£49 |
| Double Cable Release | E-£239 |
| Polaroid Mag (RZ67) | E-£239 |

Nikon AF

| | |
|---|------------------------|
| F6 Body Only | E-£589 |
| F5 Body Only | E-£2279 |
| F90X + MB10 Grip | E-£259 |
| F801S Body + MF21 Back | E-£259 |
| 10-24mm F3.5-4.5 G AFS DX | E-£549 |
| 14mm F2.8 AFD | E-£625 |
| 14-24mm F2.8 G AFS ED | Mint-£1,049 |
| 16-35mm F4 G AFS ED VR | Mint-£729 |
| 16-85mm F3.5-5.6 G ED VR AFS DXE+ / E-£199 - £259 | |
| 17-35mm F2.8 ED AFS | E-£249 |
| 17-55mm F2.8 G AFS DX IFED | E-£359 |
| 18mm F2.8 AFD | E-£549 |
| 18-35mm F3.5-4.5 AFD | E-£199 - £239 |
| 18-55mm F3.5-5.6 G AFS VR | E-£679 |
| 18-55mm F3.5-5.6 G AF-P DX | Mint- / Mint-£59 - £69 |

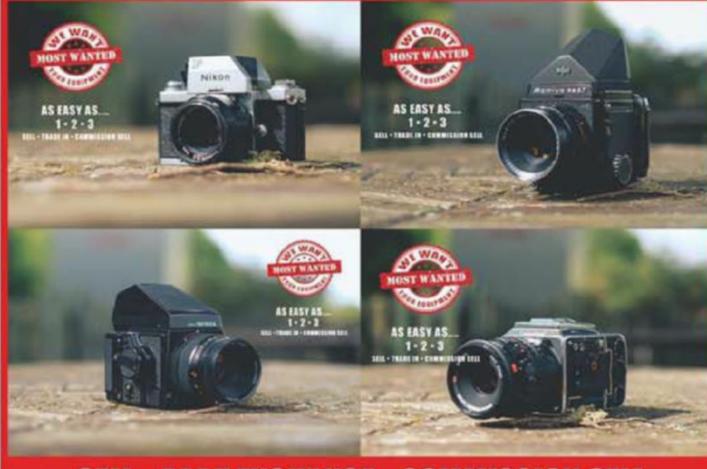
We Have Lots More
Please Call Us

T: 01463 783850

E: info@ffordes.com



WE WANT YOUR EQUIPMENT



SELL • PART EXCHANGE • COMMISSION SELL



AS EASY AS... 1

EMAIL OR PHONE
WITH LIST OF EQUIPMENT

2

BOX YOUR EQUIPMENT UP
WE WILL ARRANGE COLLECTION

3

EQUIPMENT ARRIVES
CHECKED AND TESTED
WE CALL YOU FINALISE



The ORIGINAL commission sale specialists. We also PART EXCHANGE and BUY FOR CASH

PARK Cameras



VISIT OUR WEBSITE - UPDATED DAILY

www.parkcameras.com/ap

OR PHONE US MONDAY - SATURDAY

01444 23 70 60

Experts in photography Unbeatable stock availability Competitive low pricing UK stock

EOS 6D Mark II

26.2 MEGA PIXELS 6.5 fps 3.0" 1080p Canon EOS PARTNERS



Whether you want to shoot more ambitious projects, or you're turning professional with your photography, the EOS 6D Mark II gives you what you need to take those exciting next steps.

NEW!

Pre-order now!
Body only £1,999.00

α9

24.2 MEGA PIXELS 20 fps 3.0" IS 4K SONY



This mechanism-free camera can deliver a-class-above performance conventional mechanical SLRs have only sought.

FREE 2 year warranty with the Sony α9!
Learn more at www.parkcameras.com/sony-a9

Now in stock! £4,499.00



Purchase/ pre-order the EOS 6D II before 31st August & you'll be automatically entered into a competition to win a Luxury day trip to Paris including lunch at the Eiffel Tower or a Three Course Lunch for Two at the Ritz in London. Learn more in store or online at www.parkcameras.com/canon-eos-6d-mark-ii

Canon EOS 80D

24.2 MEGA PIXELS 7 FPS Body only +18-55 IS STM £948.00 £1,079.00 24 months 0% finance available! See website

Canon EOS 5D Mark III

22.3 MEGA PIXELS 6 FPS Body only Add a BG-E11 grip for only £1,999.00* £1,999.00* *Price available whilst stock last. See web to learn more

Canon EOS 5D Mark IV

30.4 MEGA PIXELS 4K Body only See website for 24 months 0% finance! £3,349.00* Receive a FREE Canon BG-E20 grip! Ends 31.08.17

Sony RX100 V £100 cash back
20.1 MEGA PIXELS 4K Body only See website for our finance options £869.00* *Price after £100 cashback from Sony. Ends 05.09.17

Sony a7 £100 cash back
24.3 MEGA PIXELS FULL FRAME Camera Body only Add a Sony NP-FW50 battery for £59 £699.00* *Price after £100 cashback from Sony. Ends 05.09.17

Sony a7R II
42.4 MEGA PIXELS FULL FRAME Camera Body only See website for 12 months 0% finance £2,499.00* £250 trade-in bonus when purchasing the A7R II

Up to £200 CASHBACK on selected Sony products this Summer!
See website for details. T&Cs apply.

Sony 24-70mm f/4 ZA OSS T* £80 cash back
Body only For even more Sony lenses, see our website £799.00* *Price after £80 cashback from Sony. Ends 05.09.17

Sony a99 II
42.4 MEGA PIXELS 4K Camera Body only For the range of lenses available, see our website £2,999.00* Add a Sony NP-FM500H spare battery for only £59!

CANON LENSES

See the range of Canon lenses at parkcameras.com. Alternatively, call us on 01444 23 70 60

Canon DSLR lenses

| | | | |
|---------------------------|----------|----------------------------|-----------|
| 10-18mm f/4.5-5.6 IS STM | £187.00* | 18-200mm f/3.5-5.6 IS | £349.00* |
| 10-22mm f/3.5-4.5 USM | £449.00* | 24-70mm f/4L IS USM | £534.00* |
| 15-85mm f/3.5-5.6 IS USM | £514.00* | 55-250mm f/4-5.6 IS STM | £244.00* |
| 16-35mm f/4L IS USM | £739.00* | 70-200mm f/4L IS USM | £969.00* |
| 18-135mm f/3.5-5.6 IS USM | £529.00* | 70-300mm f/4-5.6 IS II USM | £3999.00* |

Canon Mirrorless lenses

| | | | |
|------------------------|----------|---------------------------|----------|
| 22mm f/2 STM | £174.00* | 18-150mm f/3.5-6.3 IS STM | £359.00* |
| 11-22mm f/4-5.6 IS STM | £279.00* | 55-200mm f/4.5-6.3 IS STM | £229.00* |

*Price include up to £165 cashback from Canon - available until 31.08.17. Learn more in store or at parkcameras.com T&Cs apply.

OLYMPUS OM-D E-M1 Mark II

20.4 MEGA PIXELS 15 fps 3.0" Wi-Fi/NFC 4K OLYMPUS
A micro four-thirds camera with almighty ability - this will be known for its performance in the high speed action field of photography.

SAVE £200 bonus when you trade-in your old interchangeable camera. Learn more online!

In stock from £1,849.00

Tamron 18-400mm

f/3.5-6.3 Di II VC HLD
With just this one lens, a photographer can readily enjoy the power of the ultra-telephoto to bring distant subjects closer as well as the perspective-flattening effects that only extreme telephoto settings can achieve.

LIMITED NUMBERS NOW IN STOCK!

only £649.00

SIGMA LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call us on 01444 23 70 60

Sigma 105mm f/2.8 EX DG OS HSM

In stock at £359.00 Available in Canon, Nikon or Sigma fit

Learn more about this lens at www.parkcameras.com

Sigma 85mm f/1.4 DG HSM | Art

In stock at £999.00 Available in Canon, Nikon or Sigma fit

Add a Sigma 86mm WR UV filter for £99.99

Sigma 150-600mm f/5-6.3 DG OS HSM | C

In stock at £789.00 Available in Canon, Nikon or Sigma fit

Add a Sigma 1.4x converter (TC-1401) for only £100

| | | | |
|--|-----------|-----------------------------|-----------|
| 4.5mm f/2.8 Fisheye EX DC 8mm f/3.5 Circ. Fish EX DG | £699.00 | 17-50mm f/2.8 DC OS HSM | £329.00 |
| 15mm f/2.8 Diag F/eye EX DG | £599.00 | 18-35mm f/1.8 DC HSM | £649.00 |
| 19mm f/2.8 DN | £149.00 | 18-200mm DC OS HSM | £289.00 |
| 20mm f/1.4 DG HSM | £699.00 | 18-250mm DC Macro OS HSM | £349.00 |
| 24mm f/1.4 DG HSM | £649.00 | 18-300mm f/3.5-6.3 DC Macro | £669.00 |
| 30mm f/1.4 DC HSM | £359.00 | 24-35mm f/2 DG HSM Art | £759.00 |
| 35mm f/1.4 DG HSM | £149.00 | 24-70mm f/2.8 DG OS HSM | £1,399.00 |
| 60mm f/2.8 DN | £149.00 | 24-105mm f/4 DG OS HSM | £599.00 |
| 85mm f/1.4 EX DC HSM | £999.00 | 50-100mm f/1.8 DC HSM | £949.00 |
| 150mm f/2.8 OS Macro | £779.00 | 50-500mm f/4.5-6.3 OS HSM | £1,099.00 |
| 180mm f/2.8 EX DC OS HSM | £1,239.00 | 70-200mm f/2.8 EX DC OS | £899.00 |
| 300mm f/2.8 APO EX DG | £2,599.00 | 70-300mm f/4.0-5.6 APO | £129.00 |
| 500mm f/4 APO EX DG | £4,999.00 | 120-300mm f/2.8 OS HSM | £2,699.00 |
| 8-16mm f/4.5-5.6 DC HSM | £599.00 | 150-600mm f/5-6.3 Sport | £1,329.00 |
| 10-20mm f/3.5 EX DC HSM | £329.00 | 150-600mm Sport + 1.4x | £1,429.00 |
| 12-24mm f/4.5-5.6 II DG HSM | £649.00 | 300-800mm f/5.6 EX DG | £6,499.00 |
| | | 1.4x APO EX DG | £199.00 |

All prices include VAT @ 20%. See website for our opening times for both our London and Burgess Hill stores.

All products are UK stock. E&OE.

*

Please mention "Amateur Photographer" for this special price.

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Keep up-to-date with all the latest new products and news with Park Cameras!



SUMMER SALE '17 NOW ON!

Visit www.parkcameras.com/summer-sale or call 01444 23 70 60 to learn more!

A family run Independent supplier since 1985

Tel 0113 2454256

Visit us: 60-62 The Balcony, Merrion Centre, Leeds, LS2 8NG

Open Monday to Saturday 9:30am - 5:00pm

Email: info@dalephotographic.co.uk

All our new equipment is genuine UK stock - NEVER Grey Imports

Canon Professional Dealer

**EOS 5D MKIV In Stock, EOS 5Ds, 5DsR, 5D MK3, 7D II
Canon Summer Cashback 2017 Ends 31.8.17**

| | | | | | | | |
|----------------------------|---------------|----------------------|--------|------------------------|---------|------------------------------|---------|
| Canon Virtual Kits Offer | Phone | EOS 77D + 18-135 STM | £1149 | TS-E 24mm f3.5 L II | £1,689 | 85mm f1.8 USM | £349 |
| EOS 1DX II - In Stock | £4,999 | EOS 750D + 18-55 STM | £599 | TS-E 17mm f4L | £1,999 | 85mm f1.2L II | £1,799 |
| EOS 5D Mk IV - In Stock | £3,349 | 8-15mm f4 L Fish-eye | £1199 | 70-200mm f2.8 L II | £1,995 | 100mm Macro f2.8 | £459 |
| EOS 5D III Body - In Stock | £1,999 | 10-18mm f4.5-5.6 IS | £229 | 70-300mm f4.5-6.3 IS | £419 | 100mm Mac f2.8L IS | £829 |
| EOS 5Ds | £2,599 | 11-24mm f4 L | £2,699 | 70-300mm f4.5-6.3 L IS | £1,099 | 300mm f4 L IS | £1,275 |
| EOS 5DsR | £2,999 | 16-35mm f4 L IS | £969 | 135mm f2L | £939 | 300mm f2.8 L IS II | £5,789 |
| 7D MkII | £1,449 | 16-35mm f2.8 L III | £2,099 | 100-400mm L II | £1,979 | 400mm f4 DO IS II | £6,399 |
| EOS 6D | £1,399 | 17-40mm f4 L | £695 | 200-400mm f4 L IS 1.4x | £10,399 | 400mm f2.8 L IS II | £9,499 |
| EOS 80D | £999 | 17-55mm f2.8 IS | £749 | 24mm f2.8 IS | £449 | 500mm f4 L IS II | £8,289 |
| EOS 80D + 18-55 IS STM | £1,099 | 24-70mm f4 L II | £799 | 24mm f1.4 L II | £1,449 | 600mm f4 L IS II | £10,995 |
| EOS 80D + 18-135 STM | £1,345 | 24-70mm f2.8 L II | £1,849 | 35mm f2 IS | £469 | 800mm f5.6 L IS | £11,899 |
| EOS 77D Body | £809 | 24-105mm f4L IS II | £995 | 35mm f1.4L II | £1,799 | 1.4x III £399 2xIII Extender | £399 |
| EOS 77D + 18-55mm STM | £899 | 70-200mm f4 IS | £1,149 | 50mm f1.4 | £349 | 600EXIIR Speedlite | £529 |
| | | 70-200mm f4L | £629 | 50mm f1.2L | £1,349 | | |

Nikon Professional Dealer

Wanted Nikon in Part Exchange

UK STOCK UK STOCK UK STOCK UK STOCK

D5 - D810 - D750 - D610 - D500 - D7500 - D5600 - D3400 - LENSES - ACCESSORIES

| | | | | | | |
|--------------------------|-------------------------|--------|--------------------------|--------|----------------------------|---------|
| NIKON PRO DEALER | D7200 body | £849 | 70-300mm f4.5-5.6 VR | £499 | 200mm f2 G ED VR II | £4,804 |
| D5 Body - In Stock | D7200 + 18-105mm VR | £1099 | 80-400mm f4.5-5.6 AFD VR | £1,995 | 300mm f2.8 G VR II | £4,890 |
| D500 Body - In Stock | D3400 + AF-P18-55 VR | £429 | 200-500mm f5.6E ED VR | £1,191 | 400mm f2.8 FL ED VR | £10,046 |
| D500 + 16-80mm f2.8-4 VR | 10-24mm f3.5-4.5 DX | £738 | 20mm f1.8 G | £651 | 500mm f4E FL ED VR | £8,337 |
| D810 | 14-24mm f2.8G | £1,643 | 24mm f1.4 G | £1,811 | 600mm f4E FL ED VR | £9,926 |
| D810 + 24-120mm f4 | 16-35mm f4 VR | £1,016 | 28mm f1.8 G | £459 | 800mm f5.6 FL VR+TC1.25 | £14,691 |
| D810 + 24-70mm f2.8 VR | 16-80mm f2.8E VR | £873 | 35mm f1.8 G | £444 | PC 19mm f4E ED | £3,299 |
| D810 + 14-24mm f2.8 | 18-35mm f3.5-4.5 | £619 | 35mm f1.4 G | £1,579 | PC-E 24mm f3.5 | £1,579 |
| D750 | 18-140mm f3.5-5.6 VR | £458 | 50mm f1.8 G | £190 | PC-E 45mm f2.8 | £1,477 |
| D750 + 24-120mm f4 | 18-200mm f3.5-5.6 VR II | £632 | 50mm f1.4 G | £389 | 2x TC-20 E III Converter | £396 |
| D610 | 18-300mm f3.5-5.6 VR DX | £857 | 58mm f1.4 G | £1,398 | 1.4x TC-14 E III Converter | £429 |
| D610 + 24-85mm VR | 24-70mm f2.8E ED VR | £1,995 | 85mm f1.8 G | £399 | SB5000 Speedlight | £485 |
| NEW D7500 Body | 24-120mm f4 VR | £953 | 85mm f1.4 G | £1,350 | SB700 Speedlight | £241 |
| D7500 + 18-105mm VR | 28-300mm f3.5-5.6 VR | £817 | 300mm f4E PFED VR | £1,449 | SB-R1C1 Commander | £587 |
| D5600 + 18-140mm VR | 70-200mm f2.8 VR II | £2,008 | 105mm f2.8 G Micro VR | £749 | SU-800 Commander Unit | £319 |
| D5600 + AF-P18-55mm VR | 70-200mm f2.8E FL VR | £2,649 | 105mm f1.4E ED | £1,799 | UK STOCK UK STOCK | |

See our Website for full list of Hasselblad lenses and accessories

ZEISS

See our Website for full list of Leica lenses and accessories

Leica

SPORT OPTICS

See website for full listing

Leica lenses and accessories

Leica

FUJIFILM

WANTED

Quality photographic equipment for Part Exchange or Commission Sale. We can arrange collection of your equipment by DPD carrier with a 1 hour collection slot.

Call us on 0113 2454256

Manfrotto

| | | | |
|---------------|------|-------------|------|
| 190XPRO3 | £145 | 494RC2 | £46 |
| 190XPRO4 | £149 | 496RC2 | £57 |
| 190CXPRO3 | £229 | 498RC2 | £79 |
| 190CXPRO4 | £235 | 460MG | £299 |
| 055XPRO3 | £169 | 804RC2 | £57 |
| 055CXPRO3 | £269 | MHXP-PRO-3W | £109 |
| 055CXPRO4 | £279 | 41 Gared | £153 |
| Befree Alu | £149 | MVH502AH | £105 |
| Befree Carbon | £279 | MVH500AH | £122 |

Free monopod with carbon tripods

| | |
|-----------------------------------|--------------------------------------|
| SIGMA | INDURO |
| Nikon/Canon Fit (3 Year warranty) | Stealth Series Carbon Fibre Tripods: |
| 8-16mm f4.5-6.3 DC | £599 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 24-105mm f4 DG Art | £599 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |
| 18-35mm f1.8 DC Art | £649 |
| 18-250mm f3.5-6.3 DC | £349 |
| 24-35mm f2 DG Art | £759 |
| 8-16mm f4.5-6.3 DC | £1,329 |
| 17-50mm f2.8 DCOS | £329 |
| 10-20mm f3.5 DC | £339 |
| 12-24mm f4 Art | £1,649 |
| 17-70mm f2.8-4 DC C | £349 |



• Over 18,000 Products • Free Delivery on £50 or over** • We can deliver on Saturday or Sunday

Nikon D5

20.8 megapixels
12.0 fps
4K Video

D5 Body £5209

D5 Body £5209

Nikon D750

24.3 megapixels
6.5 fps
1080p movie mode
Full Frame CMOS Sensor

D750 From £1629

D750 Body
D750 + 24-85mm
D750 + 24-120mm

Nikon D500

20.9 megapixels
10.0 fps
1080p movie mode

D500 From £1729

D500 Body
D500 + 16-80mm

Nikon D810

36.3 megapixels
5.0 fps
Full Frame CMOS Sensor

D810 Body £2399

D810 Body £2399

Trade in, to trade up

Competitive prices. Free collection of your gear.
Fast turnaround of your quote and credit.

wex.co.uk

What a customer said about us ...

"Love Wex. You can always be reassured you're going to get great service and a great item at the best price. Thanks"
S. Pradham - Essex

SONY

Now the future is yours

The Sony A9 featuring full-frame stacked CMOS sensor

The Sony A9's unique 35mm stacked full-frame sensor sets this CSC apart from anything else on the market. This mirrorless camera offers unparalleled usability and speed; featuring a 24.2-megapixel, full-frame sensor, the Sony A9 can capture images at a remarkable 20 frames per second. The camera boasts vibration-free shooting up to 1/32,000sec, and a redesigned double-capacity battery.



A9 Body
£4499

Lens available separately

SONY

A7R II Black

42.4 megapixels
5.0 fps
4K Video

A7R II Body £2499

A7R II Body £2499
A7S II Body £2499
A7R Body £899
A7 II Body £1249
£1149 Inc. £100 Cashback*
A7s Body £1699
£1499 Inc. £200 Cashback*

RECOMMENDED FULL FRAME E-MOUNT LENSES:

New Sony FE 85mm f1.4 G £1549
New Sony FE 24-70mm f2.8 G £1899
Sony FE 24-70mm f4.0 ZA OSS ZA Vario-Tessar Carl Zeiss T* £879
£799 Inc. £80 Cashback*
Sony FE 70-200mm f4.0 G OSS £1249
£1169 Inc. £80 Cashback*

A6500

24.0 megapixels
11.0 fps
4K Video

A6500 Body £1282

A6500 Body £1282
£1132 Inc. £150 Cashback*
A6300 Body £829
£679 Inc. £150 Cashback*
A6300 + 16-50mm £1029
£879 Inc. £150 Cashback*

RECOMMENDED FRAME E-MOUNT LENSES:

New Sony FE 85mm f1.4 G £1549
New Sony FE 24-70mm f2.8 G £1899
Sony FE 24-70mm f4.0 ZA OSS ZA Vario-Tessar Carl Zeiss T* £879
£799 Inc. £80 Cashback*
Sony FE 70-200mm f4.0 G OSS £1249
£1169 Inc. £80 Cashback*

A99 II

42.4 megapixels
12.0 fps
4K Video

A99 II Body £2999

A99 II Body £2999
A68 Body £469
A68 + 18-55mm £529
A77 II Body £971.26
A77 II + 16-50mm £1299

RECOMMENDED A-MOUNT LENSES:

Sony 35mm f1.8 DT SAM £149
Sony 28-75mm f2.8 SAM £599
Sony 70-400mm f4-5.6 G SSM II £1999
£1829 Inc. £170 Cashback*

Panasonic

GX80

16 megapixels
8.0 fps
4K Video

GX80 From £549

GX80 + 12-32mm £549
£449 Inc. £100 Cashback*

RECOMMENDED LENSES:

Panasonic 14-45mm f3.5-5.6 £259
Panasonic LUMIX 45-150mm f4.0-5.6 ASPH OIS £179
Panasonic 45-175mm f4.0-5.6 LUMIX G X Vario £349
Panasonic 100-300mm f4.0-5.6 LUMIX G Vario £429
Panasonic 100-400mm f4.6-6.3 Power OIS - Micro Four Thirds Fit £1299

OLYMPUS

OM-D E-M1 II

20 megapixels
60 fps
1080p movie mode

OM-D E-M1 II From £1849

New OM-D E-M1 II Body £1849
New OM-D E-M1 II + 12-40mm £2399
OM-D E-M5 II Body £849
OM-D E-M5 II + 12-40mm £1249
PEN-F from £949

RECOMMENDED LENSES:

Olympus 25mm f1.2 Pro £1099
Olympus 300mm f4 IS PRO Lens £2099
Olympus 12-40mm f2.8 Pro £799
Olympus 40-150mm f2.8 Pro £1125

E-M10 II

Black or Silver

16.3 megapixels
8.5 fps

E-M10 II From £449

OM-D E-M10 II Body £449
OM-D E-M10 II + 14-42mm £569
PEN E-PL8 Body £429
PEN E-PL8 + 14-42mm £549

RECOMMENDED LENSES:

Olympus 25mm f1.8 £299
Olympus 75mm f1.8 £699
Olympus 12-40mm f2.8 Pro £799
Olympus 14-150mm f4.5-6.3 £549
Olympus 40-150mm f2.8 Pro £1125

PENTAX

K-1

36 megapixels
6.5 fps
Full Frame CMOS Sensor

K-1 Body £1999

K-1 Body £1999
KP Body £1099
K-3 II Body £849
K-3 II + 18-135mm £1199
K-3 II + 16-85mm £1299
K-70 from £599

RECOMMENDED LENSES:

Pentax 15-30mm f2.8 £1499
Pentax 28-105mm f3.5-5.6 £529
Pentax 55-300mm f4.5-6.3 £399

FUJIFILM

X-T20

Black or Silver

24.3 megapixels
8 fps
1080p movie mode

X-T20 From £799

New X-T20 Body £799
New X-T20 + 16-50mm £899
New X-T20 + 18-55mm £1099

RECOMMENDED LENSES:

16mm f1.4 R WR XF £769
35mm f2 R WR XF £349
50mm f2 R WR XF Lens £449
56mm f1.2 R XF £768
90mm f2 R LM WR XF £749
16-55mm f2.8 R LM WR £848
100-400mm f4.5-5.6 R LM OIS WR + 1.4x teleconverter £1499

X-Pro2

Black

24.3 megapixels
8 fps
1080p movie mode

X-Pro2 From £1349

X-Pro2 Body £1349
X-Pro2 Silver + XF23mm £2149



Wex Showroom
Unit B, Frenbury Estate
Off Drayton High Road,
Norwich. NR6 5DP.
Open from 10am daily.

visit wex.co.uk
01603 208761

Call us Mon-Fri 8am-7pm, Sat 9am-6pm, Sun 10am-4pm

- 30-Day Returns Policy[†]
- Part-Exchange Available
- Used items come with a 12-month warranty^{††}

Canon | PRO PARTNER

Pursue perfection – The new EOS 5D Mk IV

From the darkest shadow to the brightest highlight, a 30-megapixel CMOS sensor captures fine detail even in the toughest conditions, with a maximum native sensitivity of ISO 32,000. Shoot Dual Pixel RAW files for post-production adjustments like you've never seen before.

New 5D Mark IV Body £3349



30.4 megapixels 7.0 fps Full Frame CMOS sensor

New 5D Mark IV Body

£3349

Canon | PRO PARTNER

EOS 800D

New



800D From £779

New 800D Body £779
New 800D + 18-55mm £869
750D Body £549
£479 Inc. £70 Cashback*
750D + 18-55mm £599
£529 Inc. £70 Cashback*
750D + 18-135mm £799
£729 Inc. £70 Cashback*

Canon | PRO PARTNER

EOS 80D

New



80D From £999

80D Body £999
80D + 18-55mm £1079
80D + 18-135mm £1329
New 77D Body £829
New 77D + 18-55mm £919
New 77D + 18-135mm £1149

New 5D Mark IV Body

£3349

Canon | PRO PARTNER

EOS 7D Mark II



7D Mark II Body £1349

7D Mark II Body

£1349

Canon | PRO PARTNER

EOS 6D



6D From £1399

6D Body

£1399

6D + 24-105mm £1699

Canon | PRO PARTNER

EOS 5DS R



5DS R Body £3149

5DS R Body

£3149

Canon | PRO PARTNER

EOS 1D X Mark II



1D X Mark II Body £4799

1D X Mark II Body

£4799

Pre-Loved cameras

Quality used cameras, lenses and accessories with 12 months warranty*

wex.co.uk

*Excludes items marked as incomplete or for spares

Tripods

GH120

Issue on Return



Series 3 4S XL
• 202cm Max Height
• 10cm Min Height



MT055XPRO3
• 170cm Max Height
• 9cm Min Height

Manfrotto Imagine More

Wex exclusive



Breefie One Travel Tripod - Red
• 130cm Max Height
• 49cm Min Height

*Canon Cashback ends 31.08.17

JOBY

Hybrid GP2B

• 1000g Max Load
• 25.7cm Height

Joby Tripods

Original £16.99

Hybrid £29

SLR Zoom from £44.99

Focus GP-8... from £89

Flashguns & Lighting Accessories

Canon | PRO PARTNER

Speedlites:



430EX III-RT £249



600EX II-RT £539



MR-14EX II £549



MT-24EX £879



Nikon SB5000 £499



Nikon SB700 £239



Nikon R1 Close-Up £429



SONY HVL-F43M £599



SONY HVL-F60M £425



OLYMPUS FL-300R £134.99



OLYMPUS FL-600R £279



CANON AF 540 FGZ II AF 360FGZ II £249

Metz

Flashguns:

44 AF-2 £169

52 AF-1 £209

64 AF-2 £309

15 MS-1 £299

SIGMA EF 610 DG ST £109

EF 610 DG Super £169

EM-140 DG Macro Flash £329

Nissan i40 £149

i60A £239

SEKONIC L-308s £179

Pro 478DR £369

Speedmaster L-858D £600

PocketWizard

Wex PRO

Speedlites:

MiniTT1 £165

FlexTT5 £179

Plus III Set £229

PlusX Set £149

5-in-1 Reflector £24.99

3m Background Support £99

Rogue FlashBender2 £31.95

FlashBender2 XL Pro Lighting System £94.99

Wall Mounting Kit £61.99

Folding Softbox From £54.99

Reflector Bracket £28.99

Off Camera flash Cord From £34

TiltHead bracket £23.99

Westcott

Collapsible Reflectors:

Omega Reflector £119

Umbrella Flash Kit £109

Ezybox Speed-Lite 2 £49.95

Ezybox Hotshoe From £109

EzyBalance Grey £19.99

Background Support £139

TriFlip Kits From £69.99

Urban Collapsible £165

Reflectors: 50cm £24

75cm £39

95cm £64

120cm £79

Collapsible Reflectors:

Omega Reflector £119

Umbrella Flash Kit £109

Ezybox Speed-Lite 2 £49.95

Ezybox Hotshoe From £109

EzyBalance Grey £19.99

Background Support £139

TriFlip Kits From £69.99

Urban Collapsible £165

Reflectors: 50cm £24

75cm £39

95cm £64

120cm £79

Collapsible Reflectors:

Omega Reflector £119

Umbrella Flash Kit £109

Ezybox Speed-Lite 2 £49.95

Ezybox Hotshoe From £109

EzyBalance Grey £19.99

Background Support £139

TriFlip Kits From £69.99

Urban Collapsible £165

Reflectors: 50cm £24

75cm £39

95cm £64

120cm £79

Collapsible Reflectors:

Omega Reflector £119

Umbrella Flash Kit £109

Ezybox Speed-Lite 2 £49.95

Ezybox Hotshoe From £109

EzyBalance Grey £19.99

Background Support £139

TriFlip Kits From £69.99

Urban Collapsible £165

Reflectors: 50cm £24

75cm £39

95cm £64

120cm £79

Collapsible Reflectors:

Omega Reflector £119

Umbrella Flash Kit £109

Ezybox Speed-Lite 2 £49.95

Ezybox Hotshoe From £109

EzyBalance Grey £19.99

Background Support £139

TriFlip Kits From £69.99

Urban Collapsible £165

Reflectors: 50cm £24

75cm £39

95cm £64

120cm £79

Collapsible Reflectors:

Omega Reflector £119

Umbrella Flash Kit £109

Ezybox Speed-Lite 2 £49.95

Ezybox Hotshoe From £109

EzyBalance Grey £19.99

Background Support £139

TriFlip Kits From £69.99

Urban Collapsible £165

Reflectors: 50cm £24

75cm £39

95cm £64

120cm £79

Collapsible Reflectors:

Omega Reflector £119

Umbrella Flash Kit £109

Ezybox Speed-Lite 2 £49.95

Ezybox Hotshoe From £109

EzyBalance Grey £19.99

Background Support £139

TriFlip Kits From £69.99

Urban Collapsible £165

Reflectors: 50cm £24

75cm £39

95cm £64

120cm £79

Collapsible Reflectors:

Omega Reflector £119

Umbrella Flash Kit £109

Ezybox Speed-Lite 2 £49.95

Ezybox Hotshoe From £109

EzyBalance Grey £19.99

Background Support £139

TriFlip Kits From £69.99

Urban Collapsible £165

Reflectors: 50cm £24

75cm £39

95cm £64

120cm £79

Collapsible Reflectors:

Omega Reflector £119

Umbrella Flash Kit £109

Ezybox Speed-Lite 2 £49.95

Ezybox Hotshoe From £109

EzyBalance Grey £19.99

Background Support £139

TriFlip Kits From £69.99

Urban Collapsible £165

Reflectors: 50cm



THE WEX PROMISE: Over 18,000 Products • Free Delivery on £50 or over** • 30-Day Returns Policy[†]

Follow us on Twitter, Facebook, Google+ and YouTube for all the latest offers, reviews, news and advice!

DSLR Lenses



CANON LENSES

| | |
|-----------------------------------|---------|
| EF 20mm f2.8 USM | £449 |
| EF 24mm f1.4L II USM | £1499 |
| EF 24mm f2.8 IS USM | £409 |
| EF 28mm f1.8 USM | £399 |
| EF 28mm f2.8 IS USM | £429 |
| EF 35mm f1.4L II USM | £1799 |
| EF 35mm f2 IS USM | £469 |
| EF 40mm f2.8 STM | £189 |
| EF 50mm f1.2L USM | £1272 |
| EF 50mm f1.4 USM | £349 |
| EF 50mm f1.8 STM | £106 |
| EF-S 60mm f2.8 USM Macro | £350 |
| EF-S 60mm f1.2L II USM | £1767 |
| EF-S 85mm f1.8 USM | £327 |
| EF 100mm f2.8 Macro IS USM | £869 |
| EF 100mm f2.8 Macro IS USM | £1139 |
| EF-S 10-18mm f4.5-5.6 IS STM | £213 |
| EF-S 10-22mm f2.8-4.5 USM | £499 |
| EF 11-24mm f4L USM | £2699 |
| EF-S 15-85mm f3.5-5.6 IS USM | £564.99 |
| EF 16-35mm f2.8 Mk II USM | £1429 |
| New EF 16-35mm f2.8L III USM | £2099 |
| EF 16-35mm f4 USM | £819.15 |
| EF-S 17-55mm f2.8 IS USM | £718 |
| EF-S 18-55mm f3.5-5.6 IS STM Lens | £199 |
| EF-S 18-135mm f3.5-5.6 IS STM | £379 |
| EF-S 18-135mm f3.5-5.6 IS USM | £429 |
| EF-S 18-200mm f3.5-5.6 IS | £439 |
| EF 24-70mm f2.8L IS USM II | £1849 |
| EF 24-70mm f4L USM | £725 |
| EF 24-105mm f3.5-5.6 IS STM | £379 |
| New EF 24-105mm f4L II USM | £1065 |



NIKON LENSES

| | |
|-----------------------------------|--------|
| 10.5mm f2.8 G IF-ED AF DX Fisheye | £619 |
| 14mm f2.8 D AF ED Lens | £1389 |
| 20mm f1.8 G AF-S | £659 |
| 24mm f1.4 G AF-S ED | £1829 |
| 24mm f1.8 G AF-S ED | £649 |
| 28mm f1.8 G AF-S | £579 |
| 35mm f1.8 G ED AF-S | £449 |
| 40mm f2.8 G AF-S DX Micro | £259 |
| 45mm f2.8 PC-E Micro | £1499 |
| 50mm f1.4 G AF-S | £359 |
| 58mm f1.4 G AF-S | £1419 |
| 60mm f2.8 D AF Micro | £409 |
| £374 Inc. £35 Cashback* | |
| 60mm f2.8 G AF-S ED | £529 |
| 85mm f1.8 G AF-S | £399 |
| £374 Inc. £25 Cashback* | |
| 105mm f2.8 G AF-S VR IF ED Micro | £769 |
| £724 Inc. £45 Cashback* | |
| 135mm f2.0 D AF DC | £1149 |
| 180mm f2.8 D AF IF-ED | £759 |
| 300mm f4.0E F-S PF ED VR | £1529 |
| 500mm f4.0E FL AF-S ED VR | £8449 |
| 600mm f4.0E FL AF-S ED VR | £10015 |
| 10-24mm f3.5-4.5 G AF-S DX | £745 |

| | |
|-----------------------------------|-------|
| 16-80mm f2.8-4G ED AF-S DX VR | £899 |
| 16-85mm f3.5-5.6 G ED AF-S DX VR | £579 |
| 17-55mm f2.8 G ED DX AF-S IF | £1349 |
| 18-35mm f3.5-4.5G ED AF-S ED | £639 |
| 18-105mm AF-S DX f3.5-5.6 G ED VR | £239 |
| 18-140mm f3.5-5.6 G ED AF-S DX VR | £470 |
| 18-200mm f3.5-5.6 G AF-S DX VR II | £649 |
| 18-300mm f3.5-5.6 G AF-S VR DX | £879 |
| £814 Inc. £65 Cashback* | |
| 24-70mm f2.8 G ED AF-S | £1379 |
| 24-70mm f2.8E AF-S ED VR | £1779 |
| 24-85mm f3.5-4.5 G ED AF-S VR | £439 |
| 24-120mm f4.5-5.6 G ED AF-S ED VR | £999 |
| £914 Inc. £85 Cashback | |
| 28-300mm f3.5-5.6 G ED AF-S VR | £829 |
| £784 Inc. £45 Cashback* | |
| 55-300mm f4.5-5.6 G AF-S DX VR | £319 |
| 70-200mm f2.8G ED AF-S VR II | £1998 |
| 70-300mm f4.5-5.6 G ED AF-S IF VR | £519 |
| £474 Inc. £45 Cashback | |
| 2114 Inc. £85 Cashback* | |
| 80-400mm f4.5-5.6 G ED AF-S VR | £2199 |
| 200-500mm f5.6E AF-S ED VR | £1249 |
| £1164 Inc. £85 Cashback* | |

| | |
|-----------------------------------|-------|
| 8-16mm f4.5-5.6 DC HSM | £599 |
| 10-20mm f3.5 EX DC HSM | £329 |
| 12-24mm f4.5-5.6 EX DG HSM II | £649 |
| 17-70mm f2.8-4.0 DC OS HSM | £349 |
| 18-250mm f3.5-6.3 DC Macro OS HSM | £349 |
| 18-300mm f3.6-6.3 C Macro OS HSM | £369 |
| 24-35mm f2 DG HSM A | £759 |
| 24-70mm f2.8 EX DG HSM | £526 |
| 24-70mm f2.8 DG OS HSM | £1399 |
| 70-200mm f2.8 EX DG OS HSM | £899 |
| 120-300mm f2.8 OS | £2699 |
| 150-600mm f5.0-6.3 S DG OS HSM | £1329 |
| 150-600mm f5.6-3 C DG OS HSM | £789 |

TAMRON

TAMRON LENSES - with 5 Year Manufacturer Warranty

| | |
|--|-------|
| 35mm f1.8 SP Di VC USD | £599 |
| 45mm f1.8 SP Di VC USD | £599 |
| 85mm f1.8 SP Di VC USD | £749 |
| 90mm f2.8 SP Di VC USD Macro | £579 |
| 180mm f3.5 Di SP AF Macro | £799 |
| 10-24mm f3.5-4.5 Di II LD SP AF ASP IF | £419 |
| 15-30mm f2.8 SP Di VC USD | £929 |
| 16-300mm f3.5-6.3 Di II VC PZD Macro | £429 |
| 18-200mm f3.5-6.3 Di II VC | £189 |
| 18-270mm f3.5-6.3 Di II VC PZD | £299 |
| 18-400mm f3.5-6.3 Di II VC HLD | £649 |
| 24-70mm f2.8 Di VC USD SP | £749 |
| 24-70mm f2.8 Di VC USD G2 | £1249 |
| 28-300mm f3.5-6.3 Di VC PZD | £599 |
| 70-200mm f2.8 Di VC USD | £1099 |
| 150-600mm f5.6-3 SP Di VC USD | £829 |
| 150-600mm f5.6-3 VC PZD G2 | £1340 |

*Nikon Cashback ends 04.08.17

Photo Bags & Rucksacks



Pro runner BP 350 AW II Backpack



| | |
|---------------------|------|
| ProTactic BP 250 AW | £118 |
| BP 450 AW II | £169 |

Perfect for carrying a compact system camera with 12-40mm lens attached, 3-4 lenses/flashes, an 11" MacBook Air, plus small accessories.



Manfrotto 3N1-36 PL Backpack



| | |
|---|------|
| is designed harness system with side release buckles for swapping positions and can be configured 3 ways. | £159 |
|---|------|



Anvil Slim Professional Backpack



| | |
|--------------|------|
| Anvil: | £122 |
| Anvil Slim: | £134 |
| Anvil Super: | £129 |
| Anvil Pro: | £129 |



Hadley Pro Original Khaki



| | |
|---------------------------------------|------|
| Canvas/Leather: Khaki, Black | £119 |
| FibreNyte/Leather: Khaki, Sage, Black | £149 |
| Digital: | £154 |
| Small: | £154 |
| Large: | £189 |
| Pro Original: | £265 |
| Hadley One: | £265 |

Computing



PIXMA

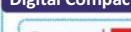


PIXMA Pro 100S ...£369
PIXMA Pro 10S ...£504.99
ImagePROGRAF PRO-1000 ...£999



Intuos Pro Professional Pen and Touch Tablet
Small...£184
Medium...£313
Large...£429

Digital Compact Cameras

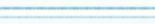


PowerShot G5 X

£599



Black or Silver



24.3 megapixels

1080 movie mode

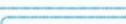
X100F £1249



Black or Silver Lumix LX100

£499

£449 Inc. £50 Cashback*

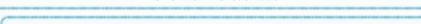


20.1 megapixels

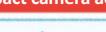
24x optical zoom

£528

£478 Inc. £50 Cashback*



£669



12.8 megapixels

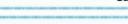
5.0x optical zoom

1080p movie mode

£239

£1080 movie mode

£669



£579



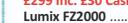
£529 Inc. £50 Cashback*



£279



£249 Inc. £30 Cashback*



£329



£299 Inc. £30 Cashback*



£1049



£949 Inc. £100 Cashback*

£949 Inc. £100 Cashback*

£1049

Unwanted camera gear in the attic?



...or, cupboards, under the stairs, behind the sofa. Why not **sell them to us** for extra spending money. We buy all sorts of photographic equipment - digital or film cameras, autofocus and manual lenses, camera bags, tripods and accessories - it's SO easy & fast!

Get in touch

Give us a call and have a chat or fill out our simple form at www.cameraworld.co.uk/used

Get free pick-up

Pop it in the post or we can collect it when convenient (dependant on value).

Get paid fast

Take advantage of one of our super Trade-Up Offers, or just take the money & ENJOY!



We buy more | We pay more | We smile more

Just call or email us for expert valuation and advice: **01245 255510** Email: chelmer@cameraworld.co.uk

WHAT OUR CUSTOMERS SAY:

“Super friendly staff and a really good and efficient service. Would definitely recommend!

Susanne L P | 13.06.17

Second Hand items are as described (or better) at fair prices and with quick delivery. No hesitation in using them again!

John L | 11.02.16

The sales assistant, Jordy, was extremely helpful, offering unbiased and useful advice...

“I could not have asked for a better level of service.

Kevin G | 05.03.17

100's more online at: www.cameraworld.co.uk/testimonials

cameraWORLD

The Part-Exchange Specialists

cameraworld.co.uk

020 7636 5005 **LONDON**

14 Wells Street (off Oxford St), London W1T 3PB
sales@cameraworld.co.uk



01245 255510 **CHELMSFORD**

High Chelmer Shopping Ctr, Chelmsford CM1 1XB
chelmer@cameraworld.co.uk



DÖRR



The Combi 3-in-1 Backpack
adapts to your needs:

- 1) The **Photo Backpack** for longer photo tours offers space for your photo gear and everything else you need to take with you
- 2) The **lightweight Outdoor Backpack** is great for nature hikes and leisure time
- 3) The **Photo Shoulder Bag** is for when you only need your photo gear

The photo bag in the backpack serves as a photo compartment with quick lateral access. Using the supplied strap, the bag turns quickly into a shoulder photo bag

Combi 3-in-1 backpack & Shoulder Bag



Removing the photo bag and internal divider, the combi backpack becomes a regular outdoor backpack



Available from the following retailers:

Black & Lizzars
Chesham Cameras
Cameraland
J & A Cameras
Dartmoor Photographic

Belfast
Buckinghamshire - Chesham
Cardiff
Devon - Barnstaple
Devon - Tavistock

H Shackleton Ltd
Nigel Hughes Photography
Microglobe Optics
Findlay's Photo Shop
Harrison Cameras
Colliers Photographic

Gwent - Abergavenny
Gwynedd - Porthmadog
London
Orkney - Kirkwall
South Yorkshire - Sheffield
West Glamorgan - Swansea



londoncameraexchange

CANON EOS M3

& 15-45MM IS STM LENS

The EOS M3 delivers the performance of a DSLR and the portability of a compact camera. Be ready for stories wherever you are.

£389.99*

*After CashBack, you pay £419.99.



**£30
CASH
BACK**



**1/2
PRICE
HOYA TWIN
FILTER
KIT**

CANON EOS 700D

& 18-55MM IS II LENS

Produce superb photos and video with an 18-megapixel sensor and an easy to use Vari-angle Clear View LCD II Touch screen.

£449.99



**£70
CASH
BACK**

CANON EOS 750D

& 18-55MM IS II LENS

Effortlessly capture exceptional pictures with 24.2 MP sensor, DSLR technology and Scene Intelligent Auto.

£529.99*

*After CashBack, you pay £599.99.



**£200
TRADE-IN
BONUS**

CANON EOS 5D IV

BODY ONLY

No matter what you're shooting, be assured of uncompromising image quality and a thoroughly professional performance.

£334.99



**£45
CASH
BACK**

NIKON D3400

& 18-55MM F/3.5-5.6G VR AF-P

The D3400 makes it spectacularly easy to shoot and share DSLR-quality images.

£394.99*

*After CashBack, you pay £439.99.



**£45
CASH
BACK**

NIKON D5600

& 18-55MM F/3.5-5.6 VR AF-P

Equipped with a large 24.2 megapixel DX-format image sensor, the D5600 is capable of sharply capturing superbly crisp detail.

£634.99*

*After CashBack, you pay £679.99.



**HALF
PRICE
GRIP**

**£200
TRADE-IN
BONUS**

FUJIFILM X-T2

& XF 18-55MM LENS

Unparalleled image quality and outstanding 4K movie recording, made possible by the latest sensor and processing engine.

£1649.99



**£100
TRADE-IN
BONUS**

FUJIFILM X-PRO2

BODY ONLY

The FUJIFILM X-Pro2 offers the world's only Hybrid Multi Viewfinder and features a brand new 24MP X-Trans III sensor

£1349.99



PART EXCHANGE WELCOME

Upgrading - we want your old cameras and photographic equipment!

- EXPERIENCED KNOWLEDGEABLE STAFF
- TOP PRICES PAID
- FILM OR DIGITAL EQUIPMENT CONSIDERED
- QUALITY EQUIPMENT BOUGHT OUTRIGHT!

Ask us today and see how much your old equipment is worth - it may be worth more than you think!

SEARCH OUR USED EQUIPMENT AT:

www.LCEgroup.co.uk  

OLYMPUS

WEEK
21st - 31st July



OM-D REDUCED TO PERFECTION



M. ZUIKO PRO



**PHOTO
COMPETITION**

WIN

A new Olympus OM-D
E-M5 MkII & 12-40mm PRO
lens worth £1250!

WINNERS IMAGES DISPLAYED AT THE IMAGE SPACE GALLERY IN LONDON

BATH
01225 462234

BRISTOL (BALDWIN ST)
0117 929 1935

BRISTOL (BROADMEAD)
0117 927 6185

CHELTENHAM
01242 519 851

CHICHESTER
01243 531536

CHESTER
01244 326531

COLCHESTER
01206 573444

DERBY
01332 348644

EXETER
01392 279024

GLoucester
01452 304513

GUILDFORD
01483 504040

HEREFORD
01432 272655

LEAMINGTON
01926 886166

LINCOLN (HIGH ST)
01522 528577

LINCOLN (SILVER ST)
01522 514131

LONDON (STRAND)
0207 3790200

MANCHESTER
0161 834 7500

NEWCASTLE
0191 213 0060

NORWICH
01603 612537

NOTTINGHAM
0115 941 7486

PLYMOUTH
01752 664894

PORTSMOUTH
023 9283 9933

READING
0118 9592149

SALISBURY
01722 335436

SOUTHAMPTON (CIVIC CTR)
023 8033 1720

SOUTHAMPTON (HIGH ST)
023 8022 1597

TAUNTON
01823 259955

WINCHESTER
01962 866203

WORCESTER
01905 22314

OPENING TIMES:
Monday—Saturday
9am—5:30pm

BRANCHES NATIONWIDE

UK MAIL ORDER Next day delivery available from all LCE branches. Postage & Insurance £4.99 for most items.
E. & O. E. Prices quoted include VAT @ 20%. Prices subject to change. Goods subject to availability.

★★★★★ RATED EXCELLENT (9.5/10) ON TRUSTPILOT



mpb.com

Our ambassador **Ben Read**,
shooting on his Canon EOS 5D III

REDEFINING THE WAY YOU BUY, SELL AND TRADE YOUR GEAR



5 star
customer service



16 point system
for grading equipment



Six month warranty
on used products

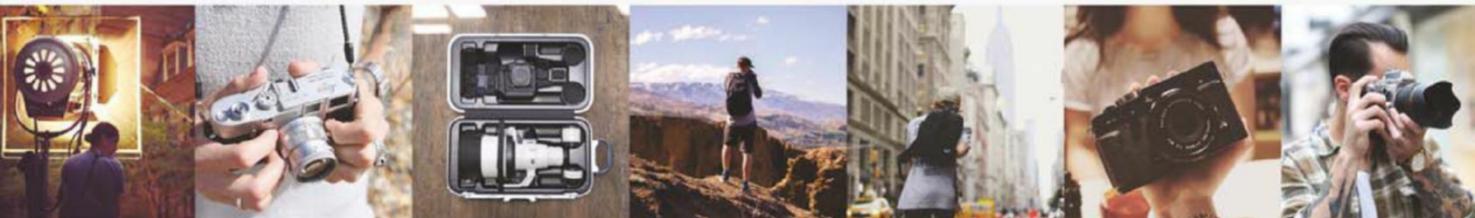


Super fast payment
for sellers



True market value
when buying or selling

#MYMPB



SIMPLE SELLING • FREE COLLECTION • 16 POINT EQUIPMENT GRADING SYSTEM • SUPER FAST PAYMENT
FIVE STAR CUSTOMER SERVICE • TRUE MARKET VALUE WHEN BUYING OR SELLING • SIX MONTH WARRANTY

www.mpb.com

EXPERIENCE BETTER

UK: 0330 808 3271 • US: 646-513-4309 • @mpbcom

Accessories

Amateur Photographer CLASSIFIED

Cameras For Sale

| ★★ SPECIAL OFFERS ★★ CLEARANCE OFFERS ★★ END OF LINES ★★ | |
|--|--|
| **SPECIAL OFFERS** | **CLEARANCE OFFERS** |
| STEP-UP RINGS £1.75 each | CANON AUTOFOCUS LENSES |
| 27/28, 27/37, 28/30.5, 28/37 | Tamron 200mm 14.5 £29.95 |
| 30.5/49, 34/37, 34/43, 34/46 | Sigma 18/200mm 3.5/6.3, Case, £169.95 |
| 37/46, 37/55, 37.5/40.5 | NIKON AI LENS |
| 38.1/49, 38.1/52, 40.5/58 | Nikon 50mm 1.8 Series E £49.95 |
| 43/46, 46/52, 46/55, 46/58 | Nikon 50mm 12 A £74.95 |
| 48/58, 49/52, 49/55, 49/58 | Nikon 50mm 17/28 3.5 £49.95 |
| 49/52, 50/58, 52/62, 52/72 | Soligor 500mm 6.8 Mirror £34.95 |
| 55/58, 55/62, 59/67, 62/72, | Nikon MD-E Winder £12.95 |
| 62/77, 67/77, 72/82, 86mm | Nikon Rear Lens Cap £1.75 |
| 95/105 £3.99 - Hasselblad 350/52 £6 | NIKON AF LENSES |
| CLIP-ON LENS CAPS £1.75 each | Nikon ED-AR VR - Nikkor 80/400mm 14.5/6.3 - D-VR, £89.95 |
| 39, 40.5, 43, 46, 48, 52, 55, | Skylight, Hood & Case £89.95 |
| 58, 62, 67, 72, 77, 82, 86mm | Nikon DR-6 R/A Finder £89.95 |
| NEW HOYA MULTI-COATED | Nikon Leat SC23 £24.95 |
| SLIM DIGITAL UV FILTERS | CANON FD FIT LENSES |
| 46mm £6.95 62mm £9.49 | 80/200mm 14.5 Makinon £7.50 |
| WIDE ANGLE LENS HOODS | 70/300mm 14.5/5.8 Miranda £14.95 |
| 49, 52, 55mm (rubber) £6.49 | 2X Converter and Case £3.99 |
| 58, 62, 67mm (rubber) £7.49 | Set of 3 Extension Tubes £4.95 |
| RUBBER LENS HOODS | New 72 Mount for Canon FD £1.49 |
| 49, 52, 55mm £3.99 each | OLYMPUS FIT LENSES |
| 58, 62, 67, 72mm £5.35 each | Miranda 28mm 12.8 £6.99 |
| 77mm £7.99 82mm Metal £8.99 | Vivitar 28/70mm 3.5/5.6 £22.95 |
| LAST FEW NEW 82mm FILTERS | Miranda 80/200mm 150mm 3.5 £5.95 |
| Red 4 Star, 803 £8.95 each | Mirakon 75/150mm 3.5 £7.95 |
| NEW 82mm FILTERS to clear | Makinon 80/200mm 14.5 £6.99 |
| 8x21 Acuter Monocular £8.95 | OM 20/100mm Flashgun & Case £7.99 |
| 8x21 Roof Prism & Case | 2X Converter & Case £3.95 |
| very compact (F29.95) £9.95 | REVERSE ADAPTERS £2.99 ea |
| Opticron 10x25 Adventurer 3 | M42 to 49mm, 52mm, 55mm |
| and case (E69.95) £29.95 | M42 to 49mm, 52mm, 55mm |
| Hawke 10x25 Waterproof Bak 4 | MINOLTA MD to 52mm, 55mm |
| Prisma (retail £92.50) £47.95 | Yashica/Contax 50 52mm, 55mm |
| BATTERY CLEARANCE | Canon FD to 52mm |
| PIX620 1.5v £2.99 23A 12v 79p | Pentax PK to 52mm, 55mm |
| V76PX £4.49 27A 12v 49p | CAMERA ADAPTERS |
| CR2 Lithium £3.99 2CR5 £4.99 | Nikon to OM 4/3 £6.99 |
| CR2032 3v Lithium 79p | Olympus 4/3 to M42 Screw £6.99 |
| | Canon AF to M42 Screw £4.99 |
| | TAMRON LENS - NO MOUNT |
| | 80/210mm 13.8 £6.95 |

Mail Orders by return, ask for
Trish, Dave or Dennis
Tel: 0161 336 4603

DENTON
PHOTO
OPTICS

SHOP OPEN
WED/THURS/FRI
11am - 3.30pm
www.dentonphoto.co.uk



67 Manchester Road
Denton, Manchester
M34 2AF
norton.d@btconnect.com

VINTAGE, COLLECTABLE, RARE CAMERAS + LENSES, ODDMENTS ETC.

LOTS OF STUFF BARGAIN PRICES - PLUS P & P £5 UP TO 2KG WEIGHT

| | |
|--|------|
| CANON EOS 30V PLUS CANON 70-210 EF ZOOM LENS | £159 |
| CANON EOS 650 PLUS TAMRON 70-300 AF LENS | £49 |
| CANON EOS BODY | £33 |
| CANON MEGAZOOM 105 COMPACT | £29 |
| CANON SURESHOT COMPACT | £9 |
| CANON POLAR FILTER 77MM | £29 |
| MINOLTA DIGIMAGE7 DIGITAL | £33 |
| MINOLTA 16 MODEL P | £15 |
| MINOLTA 16MM SUB MIN. ALL METAL WITH FILTERKIT | £35 |
| MINOLTA 16MG-S COMPLETE OUTFIT IN ORIGINAL BOX | £65 |
| MINOLTA 7000 PLUS MINOLTA 35-80 SAF LENS | £55 |
| MINOLTA FIT SIGMA 70-210 AF ZOOM LENS | £39 |
| MINOLTA FIT SIGMA UC AF 28-105 ZOOM LENS | £44 |
| MINOLTA 110 ZOOM + POUCH + INSTR. BOOK | £25 |
| NIKON PHOTOMIC HEAD FOR NIKON F | £16 |
| Nikon COOLPIX S5700 DIGITAL CAMERA, LEADS, ETC | £89 |
| NIKAI POWER DRIVE - RARITY - ORIGINAL BOX | £29 |
| Nikon 401 PLUSS/GMA 75-100 AF ZOOM | £59 |
| Nikon F 601 BODY | £39 |
| Nikon F 801 PLUS VIVITAR 70-210 AF LENS | £69 |
| Nikon Fit Sigma ZOOMMASTER AF 35-70 | £39 |
| NIKKORMAT FTN.OLD WELL USED WORK-HORSE BODY CLASSIC | £19 |
| OLYMPUS SHOOT & GO COMPACT | £9 |
| OLYMPUS PEN F TELECONVERTER - RARITY | £29 |
| OLYMPUS AZ330 SUPERZOOM CHUNKY COMPACT | £35 |
| OLYMPUS OM10 WITH ST. LENS & HD OLYMPUS STRAP | £29 |
| OLYMPUS OM10 ON BODY | £19 |
| OLYMPUS XA-1 INSTR. BOOK | £19 |
| OLYMPUS S-1000 COMPACT ZOOM 35-105 ZOOCHUNKY | £29 |
| OLYMPUS EXT. TUBE 14 | £12 |
| OLYMPUS FIT VIVITAR SERIES ONE 35-85 ZOOM -fabulous chunk of glass | £79 |
| OLYMPUS FIT SIGMA 250-250 ZOOM | £45 |
| PENTAX ME SUPER PLUS SIGMA 70-210 ZOOM BLACK | £69 |
| PENTAX ESPIC 60V - appears to be unused in original box etc ... | £19 |
| pentax mv-1 plus prinzflex 70-160 zoom | £39 |
| PENTAX MZ-7 BODY | £33 |

LOADS MORE STUFF-ALL SORTS RING OR EMAIL FOR FULL LIST

E: irvingfreed@yahoo.co.uk 07773472992/ 0208 5544424

Wanted

Peter Loy
COLLECTABLE CAMERA SPECIALISTS
www.peterloy.com

CAMERA COLLECTIONS
WANTED
Call us: 020 8867 2751
We can come to you (UK & Europe)



Black & White Processing

KAREN WILLSON, BRISTOL
Superior quality processing & printing.
Tel: 01179 515671
www.kwfilmprocessing.co.uk

**Amateur
Photographer**

Accessories



Equipment to sell?

Great news! The global market for quality digital and film cameras, lenses and accessories is stronger than ever!

With our worldwide network of customers we're paying the highest prices for **Nikon, Canon, Leica, Fuji, Contax, Olympus, Panasonic, Sony, Zeiss, Voigtlander, Konica, Minolta, Sigma, Tamron, Tokina, Hasselblad, Pentax, Bronica, Mamiya** and other top-quality brands.

Free Collection

Contact Jonathan Harris for an immediate quote:
info@worldwidecameraexchange.co.uk
or phone 01277 631353

Same-day Payment

Looking to buy? Please visit our website:
www.worldwidecameraexchange.co.uk

EXCEPTIONAL QUALITY • SENSATIONAL PRICES • SPEEDY SERVICE

ProAm
IMAGING
Multi Award Winning Service



EXAMPLES OF OUR LOW
VAT INCLUSIVE PRICES

8x6" 30p 12x10" 75p 18x12" £1.25

ProAm Imaging Ltd. 17, Northgate, Bradford. BD1 3JR.
(T) 01274 723622 (F) 01274 735389 (E) sales@proamimaging.com
Please visit our website for full details of how to order
and easily prepare your files for printing

www.proamimaging.com



Final Analysis

Roger Hicks considers...

'Girl with Hat', by Xiomara Bender



It's hard to believe this picture was taken in the last few years, but Xiomara Bender's book, *North Korea: The Power of Dreams* (Kehrer Verlag 2017) is illustrated across the course of three trips beginning in 2012.

If someone told you it was taken in the 1950s, or even the 1920s, you would not be very surprised. Partly, of course, this is because of the strange time warp that is North Korea. For a biological parallel, albeit on a timescale a million times longer, consider the coelacanth. People call it a 'living fossil', but this is only a part truth. Today's coelacanths are not the same as the fish of 65 million years ago; which was when, until 1938, they were thought to have become extinct.

This 'time-warp evolution' is what gives her book its fascinating alien quality, and why I chose this picture as possibly the

strangest of them all. There is presumably some Korean cultural tradition that involves pretty girls wearing improbable hats, but in a sense it doesn't really matter what it is: the picture lives and dies by its own strangeness.

It's quite easy to criticise: the cropped figure on the left, the strange light on the older woman's face, the sprig-like object in the lower right-hand corner. But without its 'faults', it would be sterile: a crop would lose context, never mind charm. Likewise, the way the girl is looking away is an essential part of the picture. We see her the way the photographer saw her, the way we would have seen her if we had been there. It's very much the way we see; or at least, the way I see.

Which is an interesting question in itself. Of the 11 of Bender's pictures I could have used, this was the only one in black &

white. Did I choose it because I 'see' in black & white? I don't think so. Rather, I think, I chose it because it is outside time; because it is so unlike anything I have seen or can readily imagine seeing. Why, for that matter, did the photographer choose black & white? Was it merely a practical consideration: avoiding, for example, the gaudy colours, verging on garish and gimerack, that seem so popular in Korea? Or what?

It would be easy to persuade oneself that this picture didn't fit in the book; or perhaps, anywhere. Quite apart from the 'flaws' above, there is a popular and often justified prejudice against mixing black & white and colour. But again, it doesn't matter. It's a question of (justified) self-confidence, of the photographer believing in her own work; which is something we all need.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Sibylle Bergemann**



Up to £200 WORTH OF SAVINGS plus FREE MEMORY when purchasing selected Nikon DSLRs!

D750

Free your vision with the fast, versatile, and agile D750. In a world where anything is possible, this full-frame 24.3-megapixel powerhouse gives you the freedom to dare.



24.3-MP FX-FORMAT SENSOR

Full detail, full freedom. The all-new sensor offers wide dynamic range plus clean performance across all sensitivities, for images with stunning sharpness and rich tonality.



SPECTACULAR ISO

Capture crisper, cleaner, better-defined images at high ISOs. The ISO range of 100-12800 is extendable to 50-51200 (equivalent).



PROFESSIONAL AF PERFORMANCE

Sensitive down to -3 EV and boasting Nikon's Group Area AF mode, the D750 locks onto your target with incredible precision even in dark situations.



TOUGH AND DURABLE

Protected by a tough, weather-sealed body, the D750 is ready to take on any environment. The Kevlar/carbon fiber-composite shutter unit is tested to 150,000 releases.



24.3
MEGA
PIXELS

6.5 fps

ISO
100-
12,800

1080p

Body only
£1,499.00*

+ 24-85mm VR
£1,999.00

+ 24-120mm VR
£2,179.00*

*Use voucher code D750-100-OFF for these special prices! Offer available 01.08.2017 - 31.08.2017

Nikon D7200

Step up to excellence

£65
trade-in
bonus

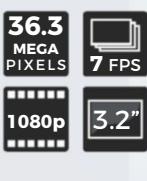


Body only +18-105 VR Trade-in your existing interchangeable lens camera & receive a £65 bonus! Ends 18.09.2017
£849.00 £1,099.00

Nikon D810

Create your new masterpiece

SAVE
£200



Body only
£2,199.00*

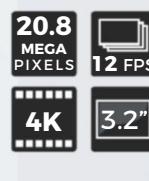


*Use voucher code D810-200-OFF for this special price! Offer available 01.08.2017 - 31.08.2017

Nikon D5

Shoot beyond what the eye can see

FREE
Memory!



Body only
£5,099.00

Receive 2 x 128GB XQD or CF cards worth £400 when you purchase a D5! Offer available 01.08.2017 - 31.08.2017

For even more Nikon cameras, lenses and accessories, visit www.parkcameras.com/ap



PROFESSIONAL
Dealer

Visit us in our London store on

Saturday 12th August 2017

and get help and advice from a Nikon expert, plus get hands on with all the latest new products!



Join us at the wildlife event of the year at Rutland Water; 18th - 20th August

Learn more at www.parkcameras.com/events

SONY



α7R II

Master of full-frame



The world's first* back-illuminated full-frame CMOS image sensor with 42.4 megapixels, ISO sensitivity up to 102,400 and high-precision internal 4K video recording.

Introducing the **α7R II** from Sony

4K

Discover more at www.sony.co.uk

*Among interchangeable-lens digital cameras equipped with a 35mm full-frame image sensor. Information correct as of June 10, 2015.

'Sony', 'α' and their logos are registered trademarks or trademarks of Sony Corporation. All other logos and trademarks are the property of their respective owners.